

# THE ATHENÆUM

Journal of English and Foreign Literature, Science, the Fine Arts, Music and the Drama.

No. 2378.

SATURDAY, MAY 24, 1873.

PRICE  
THREEPENCE  
REGISTERED AS A NEWSPAPER

**BY ORDER OF THE SECRETARY OF STATE**  
for INDIA IN COUNCIL.  
NOTICE IS HEREBY GIVEN, that Appointments to the Indian Public Works Department of Assistant-Engineer, Second Grade, Salary Rs. 4200 (about 420l.) per annum, will be available in 1874, for such Candidates as may be found duly qualified.  
For further particulars apply, by letter only, to the Secretary, Public Works Department, India Office, S.W.

**ROYAL INSTITUTION OF GREAT BRITAIN,**  
ALBEMARLE-STREET, PICCADILLY, W.  
JOHN MORLEY, Esq., will THIS DAY (Saturday, May 24, at 3 o'clock, commence a Course of Three Lectures, "On the Historic Method," to be continued on SATURDAYS, May 31st and June 7th. Subscription to this Course, Half-a-Guinea.

**ROYAL GEOGRAPHICAL SOCIETY.**—The ANNUAL MEETING will be held (by permission of the Chancellor and Senate) in the Hall of the University of London, Burlington-gardens, on MONDAY, May 27th, at 11 P.M. Major-General Sir HENRY C. RAWLINSON, K.C.B., President, in the Chair.  
The DINNER will take place at WILLIS'S ROOMS, at Half-past Six, on the same day. Major-General Sir H. C. RAWLINSON, K.C.B., in the Chair.  
Dinner charges, One Guinea, payable at the door; or Tickets to be had and places taken at 1, Saville-row, Burlington-gardens. The friends of Members are admissible to the Dinner.

**ROYAL BOTANIC SOCIETY, Regent's Park.**  
EXHIBITION OF AMERICAN PLANTS.  
The American Exhibition, which has been this year planted by Messrs. LANE & SON, of BARKHAMSTEAD, will be ON VIEW from MAY 25 to JUNE 9.  
Admission as on ordinary days, and by Spring Exhibition Tickets.  
By order,  
WILLIAM SUWERBY, Secretary.

**ROYAL BOTANIC SOCIETY, Regent's Park.**  
A COURSE OF BOTANICAL LECTURES is now being delivered by Prof. BENTLEY. These Lectures take place every FRIDAY, at 4 o'clock, in the Museum in the Gardens, and are free to Fellows of the Society and their Friends.

**ROYAL LITERARY FUND.**—The EIGHTY-FOURTH ANNUAL DINNER of the Corporation will take place in Freemasons' Hall, on WEDNESDAY NEXT, May 28.  
The Right-Hon. W. E. GLADSTONE, M.P., in the Chair.  
Dinner at Half-past 6 for 7 precisely, at which hour the Chair will be taken.  
OCTAVIAN BLEWITT, Secretary.  
No. 10, John-street, Adelphi, W.C.

**LONDON LIBRARY,**  
15, ST. JAMES'S-SQUARE.  
The THIRTY-SECOND ANNUAL GENERAL MEETING of the Members will be held in the Reading-Room, on THURSDAY, the 29th of May, at 3 o'clock in the Afternoon.  
By order of the Committee,  
ROBERT HARRISON, Secretary and Librarian.

**CORPORATION OF LIVERPOOL,**  
EDWARD SAMUELSON, Esq., Mayor.  
ANNUAL EXHIBITION OF MODERN PICTURES IN OIL AND WATER COLOURS.  
NOTICE IS HEREBY GIVEN, that the THIRD ANNUAL EXHIBITION will OPEN on MONDAY, 1st of SEPTEMBER, and CLOSE on SATURDAY, NOVEMBER 29th, 1873. Days for receiving Pictures: Wednesday, 6th, to Wednesday, 13th August, both inclusive.  
—For Rules and Regulations apply to  
JOSEPH RAYNER, Town Clerk, Hon. Secretary.

**BIRMINGHAM TRIENNIAL MUSICAL FESTIVAL,**  
In Aid of the Funds of the  
BIRMINGHAM GENERAL HOSPITAL.  
THIRTY-FIRST CELEBRATION,  
ON  
TUESDAY, August 24.  
WEDNESDAY, August 27.  
THURSDAY, August 28.  
FRIDAY, August 29.  
PATRONS.  
HER MOST GRACIOUS MAJESTY THE QUEEN.  
HIS ROYAL HIGHNESS THE PRINCE OF WALES.  
HER ROYAL HIGHNESS THE PRINCESS OF WALES.  
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President.  
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By order,  
HOWARD S. SMITH, Secretary.  
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**CRYSTAL PALACE.**—PARTICULAR ATTRACTIONS  
THIS DAY AND NEXT WEEK.  
SATURDAY (May 24).—Second Grand Summer Concert, at 3.  
MONDAY, WEDNESDAY, and FRIDAY.—Orchestral Music, Great Organ, &c.  
TUESDAY.—Opera, "Robin Hood," at 3.  
THURSDAY.—Opera, "Lurline," at 3. First Great Firework Pöte.  
SATURDAY.—Third Grand Summer Concert, at 3.  
The Fine Arts' Courts and Collections, the Technological and Natural History Collections, all the various Illustrations of Art, Science, and Nature, and the Gardens and Park, always open. Music and Fountains daily.  
Admission, Monday to Friday, One Shilling; Saturdays, Five Shillings, or by Ticket purchased before the day, Half-a-Crown; Guinea Season Tickets free.

**UNIVERSITY COLLEGE, LONDON.**  
CLASSICAL ARCHEOLOGY.  
A COURSE OF SIX LECTURES on this subject will be delivered on TUESDAYS and FRIDAYS, beginning on June 4, at Three P.M., by BUNNELL LEWIS, M.A. F.R.S., Professor of Latin in Queen's College, Cork.  
Ladies will be admitted to the Course. Fee, 12s.  
A Syllabus of the Lectures may be obtained on application at the College.  
JOHN ROBSON, B.A.,  
Secretary to the Council.

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In December last 27 Boys passed the Local Examination of the University of Cambridge, of whom 7 gained Honours, and 4 were specially distinguished; 10 had previously passed the Oxford Local.  
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Every Boy as he rises in the School is prepared for the Cambridge Local Examination. There are special English and Commercial Classes for Boys intended for business. There is a good Cricket-ground of above 8 acres, giving a good Wicket for every Boy. Swimming lessons are given all the year round, either in the tepid indoor Bath or in the large outdoor one. "Everything that can contribute to the health and comfort of the Boys is provided unsparringly."  
—Report of Cambridge Syndicate.  
Applications for admission after the Summer Holidays should, if possible, be made before JULY 1.

**ON WEDNESDAY, May 28th, Mrs. MARY HIGGS, M.A.,** will LECTURE at the MALL HALL, The Mall, Kensington (Palace Gardens), "On FOOD: Its Adaptations, and how to detect them."—Admission, One Shilling and Half-a-Crown, by Tickets, on the Evening.

**EXPERIMENTAL CHEMISTRY FOR LADIES,**  
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**NORRIS TESTIMONIAL FUND.**—It is intended, by the friends of the late Dr. EDWIN NORRIS, to commemorate his eminent Services to the cause of Literature and Science by placing a Memorial Bust of him amongst the other Somersetshire Worthies, in the Shire Hall at Taunton, his native town. In furtherance of this object, a Committee has been formed in London, consisting of the Right Hon. Lord Stanley of Alderley, Chairman, Dr. S. Birch, J. Ferguson, Esq., Rev. T. Hugo, Sir H. C. Rawlinson, K.C.B., H. Fox Talbot, Esq., and E. Thomas, Esq.—Subscriptions addressed to the undersigned will be received and duly acknowledged.  
India Office, May 19, 1873. REINHOLD ROSE, Hon. Sec.

**JAMES HANNAY.**—A MEMOIR of the late JAMES HANNAY is in course of preparation. The Editor requests that any persons who possess Letters of interest from the late James Hannay, and who can furnish any personal reminiscences or memoranda, will kindly forward such to H. Baxter & Son, New Burlington-street. All letters thus sent will be carefully preserved and returned to the owners.

**ENCYCLOPÆDIA BRITANNICA.—NOTICE.**  
In consequence of the preparation of a NEW EDITION of the above Work, the Publishers are prepared, at present, to take back Copies of the Eighth Edition in exchange for the New Edition, on terms which may be obtained from the Publishers, A. & C. BLACK, Edinburgh.  
May 6, 1873.

8, Stationers' Hall-court, May 17.  
**NOTICE.**—Mr. FREDERICK BENTLEY has commenced Business at the above Address, and will be happy to undertake the Publication of Works on Commission, having unusual facilities for promoting their sale. He will also, from long experience, be able to push the sale of any Magazine that may be entrusted to him as an Agent.

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SATURDAY, MAY 24, 1873.

## LITERATURE

*The Life of Lloyd, First Lord Kenyon, Lord Chief Justice of England.* By the Hon. George T. Kenyon, M.A. With Portraits. (Longmans & Co.)

A FEW years since, our present Chief Justice of England gave good advice to some litigants in his court, when he remarked that public persons should not be "too thin-skinned" with respect to such adverse criticism as public characters must necessarily endure. This wholesome counsel might be extended advantageously to gentlemen who, without being themselves public characters, are to some extent participants in the honour and shame of their eminent relations, and wince under the lashes laid on their domestic chiefs. Could he smile cheerily at the piquant stories of his famous ancestor's bad Latin, bad temper, and extreme parsimony, Mr. George Kenyon might be a happy man. He may reflect with reasonable pride on the several laudable qualities of his great-grandfather, who raised himself, by industry and learning, from a stool in an attorney's office to a Peerage, and, after occupying the office of Chief Justice of the King's Bench, to the general satisfaction of the public and with the cordial approval of his sovereign, left a fine estate to his descendants. It is something to be the great-grandson of such a worthy. But the author of this readable though ineffectual memoir is dissatisfied. Not content with knowing himself to be descended from a lawyer whose sound knowledge of the law helped to raise at least three brilliant advocates to judicial eminence, he chafes and frets because his ancestor is less famous for his good judgments than for his meanness and want of culture. He cannot think of the Chief's SS. collar without remembering the badness of his hats and the ludicrous enormity of his cheap shoes. If he reflects on the day when Lloyd Kenyon, less eloquent than an average vestryman, kissed the royal hand as the newly-appointed Attorney-General, he crimsones at the malicious audacity of the scribbler of the *Rolliad*, who averred that the parsimonious barrister went to Court in a second-hand laced waistcoat, which he had bought for a trifle of Lord Stormont's valet. With rage, also, he hears Jekyll assert, to a group of laughing gowmsmen in Westminster Hall, that the only pocket-handkerchief possessed by the Chief Justice in his whole existence was "one that he found in the pocket of this very waistcoat, — which pocket-handkerchief he ought to have returned, as it was not included in the bargain for the waistcoat." The excellent great-grandson cannot meditate on the chief's death without recalling indignantly how that chief's successor, Lord Ellenborough, accounted for the literal error in the hatchment with its motto, "*Mors Janua Vitæ*," which a Latinless undertaker raised in honour of a Judge who had seized every occasion for showing how little he knew of Latin. "A mistake?" said Lord Ellenborough; "it is no mistake." The considerate testator left particular directions in his will that the estate should not be burdened with the expense of a *diphthong*. Really, Mr. George Thomas Kenyon should not be so thin-skinned. If he cannot endure

with equanimity the ridicule provoked by his great-grandfather's eccentricities, how will he bear the assurance that his vindication of the legal worthy fails to discredit the honest man's pestilent biographers?

Mr. Kenyon makes no secret of the motive and aim of his literary labour. His purpose is to exhibit Lord Campbell as the malignant defamer of the first Lord Kenyon, whose character, we are told, was so "fairly and impartially drawn" by Townshend, in the 'Twelve Eminent Judges,' that, "had the picture thus presented been allowed to remain undaubed by other artists, these pages would probably never have seen the light." It is strange that Mr. Kenyon should be, at the same time, so resentful to Lord Campbell and so forgiving towards Mr. Townshend; for the noble biographer's sketch of Kenyon merely reproduced the offensive stories, of which Townshend was the original collector. Lord Campbell's method of dealing with the performances of previous writers is sufficiently notorious, and in none of his "Lives" is the piratical method more boldly adopted than in his sketch of Lord Kenyon. He treated the Recorder of Macclesfield as he treated every other man of letters whom he was tempted to plunder; and in making up his memoir of Kenyon he simply "lifted" the notice from the 'Twelve Judges,' and planted it in the 'Chief Justices,' after giving it a superficial appearance of originality and newness by verbal disfigurement and rearrangement. The smart stories which infuriate Mr. Kenyon against Lord Campbell may be found in Townshend. Aye, more, on some points the Recorder of Macclesfield is a far more unkind witness than his plagiarist against the Chief Justice, who, on one occasion, convulsed a crowded court with laughter by remarking pompously,—"If an individual can break down any of those safeguards which the constitution has so wisely and so cautiously erected, by poisoning the minds of the jury at a time when they are called upon to decide, he will stab the administration of justice in its most vital parts." Perhaps the difference of the two biographers, in rank and popularity, may account for the different treatment they receive from the present author. But, although the indignant great-grandson has found it easier to forgive the writer of an almost forgotten book, who was only a provincial Recorder, than the author of permanently popular biographies, who rose to the highest dignities of the law, critical readers will be of opinion that to reproduce is not more culpable than to originate malicious literature. At the same time, we admit that Lord Campbell must be held responsible for the statements of his books. It is no less obvious that every fresh demonstration of the falseness of any of those statements, whether original or adopted from other writers, must increase the discredit which has already fallen upon the literary trustworthiness of the historian.

But Mr. Kenyon's attack on Lord Campbell is less effective than vehement. That Campbell's literary fame is not dear to us, we need scarcely say. It was in the *Athenæum* that the historic badness of his books was exposed at the time of their first and greatest popularity; and since his death, we have been compelled to express for them a disesteem which we declared more warmly during his life. And we should not have been sorry

to report that he had again encountered the adverse criticism his volumes necessarily provoked. But to our disappointment Mr. Kenyon blesses by facts the man whom he curses in words. On comparing the new biography with the impugned memoir, we are constrained to admit that, whilst he fails altogether to substantiate his brave assertions, he demonstrates the general truth and sufficiency of Campbell's sketch of Kenyon. It is only on points of detail that the author tells anything new about his great-grandfather. Campbell was, it seems, wrong in thinking that, on leaving the attorney's office at Nantwich, Lloyd Kenyon became forthwith the tenant of "a very small set of chambers on the fourth story in Brick Court, Middle Temple Lane"; for, speaking from domestic information, Mr. Kenyon tells us that his ancestor, during several of the first years of his London life, had lodgings on the second floor of "a tumble-down house in Bell Yard, Carey Street," at a rent of six shillings a week. It is interesting to know that during this term of his career the young lawyer lived as he best could on the 80*l.* a year, which was the allowance his father could make him. A more important matter, respecting which Campbell errs, and Mr. Kenyon sets us right, is the date of Edward Thurlow's earlier intercourse with Lloyd Kenyon. Campbell was under the impression that Thurlow had become Lord Chancellor before he called the industrious Welshman to his secret assistance; but from a letter now for the first time published, it is clear that the friendship of the great advocate and plodding lawyer began at a much earlier point of Thurlow's story. To a letter, in which Kenyon congratulated Thurlow on his attainment of "silk," the new K.C. replied most graciously, adding at the conclusion of his note, "May I consult you at times as a director and enlightener of my labours? Pray write me a comforting letter if you think I deserve one." Two years earlier the fee-less Welsh barrister, whose knowledge of law was only exceeded by his ignorance of every other subject, had received a similar prayer for assistance from Pepper Arden, for whom he "devilled," as well as for Dunning and Thurlow. The half-dozen places excepted, where some new intelligence is given respecting Lloyd Kenyon's earlier years in London, the present volume is, however, quite devoid of novel information. On all important matters of *fact* it accords exactly with the memoir it denounces as scandalously libellous. It gives the old story of a plodding, note-taking lawyer, who devilled for brilliant leaders, and in return was helped by them up the ladder of legal preferment. Denying that its subject was laughably petulant, extremely parsimonious, and comically ignorant of non-legal matters, it concedes all the facts which sustain the odious accusations. That his great-grandfather received his earlier training for the law in the office of a country attorney, that he never went to university or public school, and that his only seminary of liberal culture was the provincial grammar-school, which he left in his fifteenth year, are facts which the great-grandson cannot gainsay. That he was a dull and graceless speaker, who never defended a client in court or his party in Parliament with address or common-placeability, is another fact demonstrated by the author's admissions and by extracts from speeches. Mr. Kenyon does not venture to say that the

Chief Justice took interest in any study outside the domain of law. Admitting that he "was not acquainted with Greek," the loyal descendant asserts that the Judge "was a very fair Latin scholar, though it must be confessed he did not show a very recondite knowledge of it in the quotations he used in his judgments"; but no particulars are given as to the limits and direction of this fair knowledge. When he reminds us that the Judge, who tried Mr. Rusby for forestalling and regrating, was not more ignorant of political economy than other Judges and eminent lawyers of his day, the biographer does what Campbell was careful to do. The same may be said of the author's apologetic statement of the Chief's notions of a Judge's duty in cases of libel. Almost everything which the writer urges in palliation of the Chief's judicial shortcomings may be found in Campbell's sketch. In short, the whole book is Campbell's memoir without the spice and malice. The picture is the portrait by Campbell, with the hard and grotesquely characteristic lines smoothed and toned down. Mr. Kenyon, indeed, maintains that the effects most offensive to him in Campbell's performance are due to an unscrupulous use of false anecdotes; but he omits to specify the stories which he requires us to reject as purely fictitious.

"Lord Kenyon's private character has been very roughly handled," says our biographer. "Lord Campbell has attempted to detract from his public worth by travestying his personal peculiarities. Many of the anecdotes told of him have been applied to every Judge since the days of Lord Hardwicke, and half of the remainder are absolutely without foundation." This is strong language, and we do not hesitate to say that it is not more strong than unjustifiable. Gathered from Townshend's memoir, which Mr. Kenyon professes to approve, Campbell's anecdotes, besides being accordant with all the known facts of Lloyd Kenyon's story, have more than decent confirmation from Kenyon's personal acquaintance, from official reporters of trials, or from barristers who were eye-witnesses of the Judge's dress and behaviour in court. Which of the impugned stories are the many anecdotes that "have been applied to every Judge since the days of Lord Hardwicke"? We challenge Mr. Kenyon to name one of them that has "been applied to every judge since the days of Lord Hardwicke." We suspect that Mr. Kenyon knows even less of Lord Hardwicke's days than Chief Justice Kenyon knew of Horace or political economy. In p. 18 of his volume, the learned gentleman informs us that Charles Pratt, Attorney-General in 1758, subsequently became Lord Hardwicke. A biographer who can blunder in this fashion is naturally disposed to be severe on the blunders of biography. As for Campbell's utterly false stories, why has the accuser omitted to give a list of them? As for the piquant anecdotes of the Judge's Welsh fervour and petulance, Mr. Kenyon adopts the one which tells how George the Third cautioned the Chief against his notorious defect of temper.

The imputation of avarice the author would fain remove by loose statements of this kind: "It has been affirmed that he was avaricious because he died rich; but there is a degree of frugality which is not parsimony, as there is a degree of extravagance which ceases to be

liberality." Unfortunately for the great-grandson, the known facts of Lloyd Kenyon's life—facts admitted by his vindicator—render it impossible to doubt that he was contemptibly mean and penurious. The charge can be proved with arithmetical precision, not from stories about thread-bare velvet and smalls and botched boots, but by entries in account-books. "The secret of dying rich," a miserly millionaire once observed in our hearing, "is to live long." Lloyd Kenyon's life was a short one for the fortune-creator's purpose. He died in his seventieth year; whereas the lawyer, who, rising from poverty, would die astoundingly rich, requires, at least, ninety years of existence for the accomplishment of his ambition. He was on the threshold of middle age before he could save a penny. He was thirty-eight before he earned a thousand pounds in a single year: six years earlier his professional gains had been only 80*l.* for the previous twelve months, when his receipts rose year by year, till, in 1770, he made 1,124*l.* 14*s.* He died in the October of 1802. Consequently, his fortune was made in little more than thirty years. His fee-book shows that he made altogether at the bar, inclusive of the emoluments accruing to him as Chief Justice of Chester, 80,000*l.* On leaving the bar he became Master of the Rolls, with an income of 4,000*l.* a year, and he held that office for four years before he was made Chief Justice of England. He was Chief Justice for fourteen years, with an official income of 6,500*l.*, with no allowances for circuit, travelling, and other expenses; thus this self-made lawyer earned in his entire professional career 187,000*l.*: 80,000*l.* earnings at the bar; 16,000*l.* four years' receipts from the Rolls; 91,000*l.* receipts for fourteen years from the King's Bench. On his father's death, in 1775, twenty-seven years before his own death, he inherited a small landed estate in Wales—the estate of a squire, the number of whose offspring compelled him to educate his sons cheaply. In the year before his father's death, Lloyd Kenyon married a cousin, who brought some acceptable addition to his means, but no considerable wealth. We should, probably, over-estimate the property inherited from his father and the estate brought him by his wife, if we put them together at 23,000*l.* Thus, speaking roughly, in the last thirty-two years of his life, he acquired from all sources some 210,000*l.*, having previously made no accumulation worthy of consideration. During those years he was a leader of the bar, or Master of the Rolls, or Chief Justice of the King's Bench, *i. e.*, at a time when leaders of the bar were required to entertain liberally, and the principal Judges were called upon to live splendidly. For thirty-two years, the saving lawyer, who had a wife and three sons, lived with the magnates, and in high places, of the law; and, at his death, he left behind him upwards of 250,000*l.* That is to say, the interest of his accumulations throughout those years, besides covering his personal expenditure, and the cost of his family, added some 40,000*l.* to the sum of his actual earnings. It may not be assumed that he invested his savings in stocks that yielded prodigious interest and no losses. The moral censor, who dealt out stern justice to speculative corn-dealers, and seized every occasion to inveigh against gamblers and gambling, was far too virtuous to increase his store by

play on the Stock Exchange. He invested his savings in the public securities until he could lay them out in Welsh acres. "His savings," writes his descendant, "were mainly invested in the purchase of land in Wales, where he succeeded in acquiring a fine estate, in addition to the property he had inherited." The author adds, "The principle on which he proceeded is prefixed to the rental in his own handwriting,

Neque majorem feci ratione malā rem,  
Nec sum facturus vitio culpāve minorem."

And the cautious investor contrived to save and gather, out of such sources of affluence as we have described, 250,000*l.*, in spite of the unavoidable expenses of his official eminence. How could he have done this, had he not systematically exercised a parsimony far removed from mere frugality? Our remarks on this subject would not be convicted of injustice, even if it could be shown that we have greatly under-valued the property which he acquired from his father and by marriage. His wealth at the time of his death corroborates all that pungent anecdotes relate of his miserly propensities. Nor has Mr. Kenyon changed our opinion on other matters respecting which he conceives his ancestor to have been defamed by gossip-mongers. He has altogether failed to prove the general truthfulness of the offensive anecdotes. In what De Quincey said about the biographer's obligation to examine good stories before adopting them, we cordially concur. But a story is not necessarily false because it is piquant; and the more that one examines the entire mass of comical anecdotes about Chief Justice Kenyon, the more reason one sees to think them trustworthy illustrations of his character. In conclusion, we may remark that the moralist who condemns so angrily all anecdotes which render his ancestor ridiculous, takes a decidedly immoral delight in spurious stories which raise laughter against celebrities who are not Kenyons. He repeats, with a chuckle, the droll fiction which tells how the mob, after drawing Erskine's carriage in triumph from Westminster, forgot to return to their favourite the horses taken from his coach.

The Cruise of the Rosario amongst the New  
Hebrides and Santa Cruz Islands. By  
A. H. Markham, Commander, R.N. (Low  
& Co.)

THE groups of islands lying between Fiji and Australia have lately attracted attention, owing to the atrocious system of kidnapping which has risen up in recent years, in order to supply labour for the cotton plantations in Queensland and Fiji. These beautiful islands, and the savage cannibals who inhabit them, might have continued unnoticed, as they have done during the century that has elapsed since they were explored by Capt. Cook, if the practices arising from the demand for labour in the Australian and Fijian plantations had not brought them prominently before the English Government and people. It is true that Presbyterian Missionaries have been quietly but zealously working for some years in the southern islands of the New Hebrides group, and that, more recently, a Church of England Mission, with a bishop at its head, has adopted a system of inducing the people of the Solomon and Santa Cruz Islands to



allow their children to be taken on board a yacht, and conveyed to Norfolk Island, to receive instruction. But a knowledge of these proceedings is confined to readers of Missionary Reports, and no general account of the New Hebrides and Santa Cruz groups, including a complete view of all the islands which compose them, had hitherto been published. The narratives of Lient. Mead and Capt. Palmer are confined to the more southern islands of the New Hebrides.

We therefore welcome the appearance of Capt. Markham's account of his cruise while in command of H.M.S. Rosario. It is the straightforward unpretending narrative of an observant young officer, who evidently took an intelligent interest in the duty upon which he was employed. Capt. Markham, during a service in the navy of seventeen years, has seen as much serious work as falls to the lot of most officers in these days; and he obtained his lieutenant's commission for capturing a piratical Chinese junk after an unequal fight which lasted for three hours and a half. His three years' service as first lieutenant of the *Blanche* on the Australian station, and the order in which that fine frigate was kept, led to his appointment as acting commander of the Rosario, and to his being entrusted with a difficult duty. His orders were to visit every island in the New Hebrides and Santa Cruz groups, to investigate numerous murders of British subjects which had recently been committed by the islanders, and to report upon the alleged cases of kidnapping which were supposed to have led to these crimes. He was instructed to board all vessels carrying English colours, and to satisfy himself that they were acting strictly in accordance with the Merchant Shipping Act; but at the same time he was enjoined, in all his proceedings, to act in accordance with law. It would be difficult to conceive a duty requiring more tact, knowledge, and experience, nor one involving greater responsibility. No one, we think, whose mind has not been prejudiced by the misrepresentations of a portion of the Australian press, and we regret to be obliged to add, of some clerical writers in this country, can read the present volume without being convinced that Capt. Markham performed the task entrusted to him with tact, judgment, and moderation, and that his proceedings will be productive of good. Indeed, this view is borne out in the strongest terms by the agent of the New Hebrides Missionaries, who certainly are most deeply interested in the matter, and who have the best opportunities of forming an opinion. His letter will be found in an Appendix to the volume.

Capt. Markham's opening chapters contain an account of the old Spanish navigators, Mendaña and Quiros, and of their discovery of the Solomon and Santa Cruz groups, and he also recapitulates the voyages of subsequent explorers who have visited the islands, down to the period when the work of kidnappers and missionaries commenced, and brought on the present complicated state of affairs. An excellent map, showing the tracks of Spanish, French, and English explorers during the last three centuries, and of the Rosario, serves to illustrate the text. The cases of kidnapping which the Rosario was sent to investigate are enumerated, and the details disclose a state of things calling for measures of prompt repres-

sion. Anything more atrocious than the conduct, which is fully exposed in this volume, of Dr. Murray on board the *Carl* of Melbourne, can scarcely be conceived, and other kindred cases are also described. The boats of the Rosario boarded every vessel that was sighted, and the strictest examination was made on each occasion. This part of the duty was evidently performed with praiseworthy zeal and energy. But the orders to do nothing which was not in accordance with law, and the knowledge that on several notorious occasions these kidnapping vessels have been protected by the law courts at Sydney, hampered the proceedings of the commander of the Rosario, and prevented him from adopting really effective measures. The course he pursued was, probably, under the above circumstances, the most judicious that could have been hit upon. When any irregularity was detected, or the papers of a vessel were not in proper form, the captain was forced to sign a paper acknowledging the illegality of his proceedings. The Government was thus enabled to prosecute the kidnapper hereafter, while he was afforded no opportunity of shielding himself behind claims for demurrage and losses. At the same time the labour traffickers, ignorant of the exact powers of a captain of a man-of-war, were glad enough to escape on such terms.

In his more difficult task of examining into the crimes committed by the islanders, and in his dealings with them generally, Capt. Markham appears to have adopted a policy of moderation and forbearance which should be imitated by future commanders. His principle was to examine into each case with care, on the spot, and if a crime was brought home to the natives of any island, to inflict a moderate fine. Capt. Markham was careful to explain the reasons of his proceedings in each case, to instruct the chiefs as to their future conduct, and to impress upon them that the visit of a man-of-war was intended to protect them from injury, as well as to repress crime. By steadily following this policy and avoiding all unnecessary interference, he rendered the relations of the Rosario with the natives of the numerous islands most satisfactory, and only on two occasions did the treacherous hostility of the savages make collisions unavoidable. We cannot, of course, dwell on special cases, but the proceedings at Cherry Island and Espiritu Santo are interesting, and at the island of Nguna (Montagu) Capt. Markham's policy was remarkably successful. Here a woman had been stolen from the island, and in revenge the natives had committed an atrocious murder on an innocent white man. Capt. Markham landed with a boat's crew and sent for the chiefs, but they would not come in, and opened a fire upon him with musketry from the bush. Great forbearance was shown, and not a single shot was allowed to be fired in return. But the guilty village was burnt, and some shot and shell were sent over the island, to teach the murderers the range of a man-of-war's guns. When the Rosario paid a second visit to Nguna, these measures had had the desired effect. The chiefs came in, complained of the kidnapping of one of their women, and were duly admonished. Capt. Markham then instituted a search for the stolen woman, examining, in an open boat, the shores of the

island of Tanna, where she was supposed to be detained, and landing at different villages. His exertions were rewarded with success. He found the woman, restored her to her people, and was most gratefully received by them. It is scarcely necessary to point out the effect which proceedings such as these must have in future intercourse with the islanders.

One chapter is devoted to a geographical description of the New Hebrides and Santa Cruz groups, and to an account of their inhabitants; and in another there is a graphic narrative of the ascent of the active volcano on the island of Tanna. But the whole volume deserves careful perusal, and furnishes useful information in an agreeable form. It is illustrated by several sketches of the islanders, of their arms and ornaments, and of scenes connected with the Rosario's cruise. An account of the New Hebrides Mission is given in an Appendix: and the text of recent legislation, in this country and in Queensland, on the subject of the Polynesian labour traffic, increases the usefulness of the volume.

It is desirable that the information contained in Capt. Markham's work should be disseminated, and that people in England should acquire a correct knowledge of what is going on in those distant seas. We trust, therefore, that it may be generally read, and that its author's laudable object in its publication may thus be attained.

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*Syllabus (in English) of the Documents relating to England and other Kingdoms contained in the Collection known as Rymer's 'Fœdera.'* By Sir Thomas Duffus Hardy, D.C.L., Deputy-Keeper of the Public Records. Vol. II., 1377—1654. (Longmans & Co.)

THE original edition of Rymer's 'Fœdera,' with the continuation by Saunderson, a work in twenty folio volumes, the Hague edition, compressed, owing to the smallness of the type and the thinness of the paper, into ten similar volumes, and the (comparatively recent) Record Commission edition, the publication of which was stopped half-way, are, all of them, ponderous, and more or less costly works; fitted, alike by their price and their voluminousness, for public libraries and the collections of wealthy *literati*, but not likely to come within the moderate means of many a close and inquiring reader, who wishes to know something more of this country's political history than lies upon the surface in the various Histories of England that are within his reach. To a great extent, the present work, which will be comprised in three small and portable quarto volumes, that may be purchased for less, probably, than a sixth part of the price demanded for its predecessors, will serve as a substitute in their absence. Sir Thomas Hardy, whom we may call at once the compiler and the editor of the volumes, seeing the laborious research which he has evidently expended upon his two Prefaces, has worked long and assiduously in the cause of the historical literature of this country; and, as we had occasion to say, when the third volume of his 'Descriptive Catalogue of Materials for English History' came under our notice, has laid its students under obligations in no way inferior to those which we owe to Thomas Hearne, for the useful fruits of his unwearied

assiduity, and to Madox, for the equally valuable results of his correctness, scholarship, and research. All these merits will be found, to our thinking, to characterize, in varying degrees, the many volumes which, from the date of his 'Description of the Close Rolls in the Tower of London,' if not earlier, have owed their authorship to the present Deputy-Keeper of the Public Records. Not less valuable, probably, than any among them is the work now under notice: an edition, we might almost say, of Rymer's 'Fœdera' in a compendious form; or, at least, a work without the aid of which the preceding editions of the 'Fœdera' can no longer be implicitly trusted or profitably studied.

The purpose for which this laborious compilation has been made, cannot be more clearly explained than in the words used by Sir Thomas Hardy himself: we, therefore, make no apology for borrowing them, though running to considerable length, from the Preface to his preceding volume:—

"Its object is, to give a synopsis of the whole of the 'Fœdera' in the fewest words possible and in strictly chronological sequence, pointing out the pages where each act occurs in the several editions; but with this view it has been found necessary to depart from the order in which several of the acts have been placed by Rymer and the editors who followed him, either through carelessness or ignorance. For instance, under the year 1101, Rymer has printed three documents, one of which belongs to the year 1249, another to 1177, and a third to 1174. Under the year 1162, he has given a papal bull belonging to the year 1257; under the year 1200, another bull is found appertaining to 1245. Under 1174, he has placed a charter of the year 1236, and under 1427, a document belonging to 1509. . . . A list of all these transpositions will appear in the Appendix to the next volume. . . . In a synopsis of a printed work, usually found in every public library and in many private collections, it would seem to be a superfluous task to do more than call attention to each piece in as brief a manner as is compatible with clearness. Each article has been condensed into the fewest words. . . . The Syllabus may also be used as a general index to the several editions, chronologically arranged, and if read continuously it will afford the student a skeleton of English history, and give him a much more faithful picture of the events of any particular period than can be gathered from the pages of the writers of the age to which those events relate. For instance, secrets of State quite unknown to contemporary annalists are brought to light; chasms in history are filled up from undoubted sources; the causes and consequences of things are made clear by tracing their beginning, their progress, and their end; for it must be remembered that every event in history arose from some preceding transaction, and became in its turn the parent of others. . . . A third volume will be wholly devoted to a general index of the names of persons and places, including also matters which appear in all the editions of the 'Fœdera,' and so arranged as to suit each edition."

The third volume will appear in due course. We will state, in as few words as possible, the various items that form the contents of the first and second. The first 150 pages of the first volume are occupied with a Preface, a work of great interest, and characterized by learned and successful research. In it the history is set forth of the design, and steps towards and in the publication, of Rymer's 'Fœdera'; and the biography of Rymer himself, a plodding, industrious, and ill-used man,—who, somewhat mistakenly, began his literary life as a poet and a critic of poetry,—is, for the first time, brought to light. To complete the

Preface, a number of articles follow, in the form of an Appendix, which add materially to its value. The Syllabus itself is preceded by a "Chronological Table of the Regnal Years of the Kings of England from the Norman Conquest to the end of the Reign of Edward the Third, corresponding with the Dominical Years, both Historical and Legal," and a "Table of Contemporary Sovereigns" from the reign of William the First to Edward the Third inclusive. The time embraced in the portion of the Syllabus printed in this volume extends from A.D. 1069, the third year of the reign of William the First, to 1377, the closing year of that of Edward the Third, due care being taken to state on what page of the Record Commission, the original, and the Hague, edition respectively, each article is to be found. In the reign of Richard the Second (A.D. 1383) the Record Commission edition of Rymer's 'Fœdera' ends.

The second volume continues the Syllabus of the 'Fœdera' from 1377 to 1654, the year with which the original edition of the 'Fœdera' closes; the text being preceded, as before, by a Chronological Table of Regnal Years, and a Table of Contemporary Sovereigns. As in the preceding volume, the Syllabus is accompanied by a Preface, not inferior in interest, though shorter. It is, of course, impossible to give any adequate notion of the contents of either Preface; and we must, therefore, content ourselves with a few extracts from the latter one, by way of briefly calling the historical reader's attention to the true merits of the Record Commission edition of the 'Fœdera,' an incomplete but pretentious publication, which the present work will, perhaps, save him the misplaced expense of buying. The story of the way in which an editor was found for it supplies an excellent illustration of the way in which our Government used to manage "how not to do it," some half century or more ago, by resolutely selecting a round man for a square hole, or a round hole for the man whose build was altogether square. Dr. Adam Clarke was an able and a successful Methodist preacher, imbued with Biblical knowledge, and with a strong predilection for Oriental literature; thus fitted, he was chosen to edit a new and national edition of Rymer's 'Fœdera'!

A Select Committee of the House of Commons having reported that the State Papers published in Rymer's 'Fœdera' "do not come lower in date than the first six years of Charles the Second, during the Usurpation, and that it is desirable to have this work completed by a supplementary selection of such other important papers as were omitted by the original compilers, and also to have it continued to the Revolution, or even to the succession of the House of Hanover," certain Commissioners were appointed to carry out the measures recommended by the House of Commons, and, among other things, to find a competent editor. Mr. Samuel Lysons and several other antiquaries having declined the offers that, reasonably enough, and very properly, were made to them, the Commissioners took several years to cast about and find the proper man. "At length," as Sir Thomas Hardy tells us, "on the 25th of March, 1808, nearly eight years after the Commission was issued, the Secretary reported to the Board that Dr. Adam Clarke, on account of his extreme learning and indefatigable industry, had been recommended as

a fit person to undertake the work." Being accepted as editor, he was forthwith directed to write an essay upon the *modus operandi* which he would propose; and the essay "On the best mode of carrying into effect a compilation to form a Supplement and Continuation of Rymer's 'Fœdera'" being duly completed, he was requested to read it, before the Commissioners, we presume. The essay being, of course, approved, the next injunction was, that he should prepare two schemes, one for the first volume of a Supplement, and the other for the first volume of a Continuation, to the 'Fœdera.' Dr. Clarke's "Schemes" we must perforce leave unnoticed; suffice it to say, that they are plentifully seasoned with censure, either direct or implied, of Rymer, whose supposed shortcomings he considered himself bound to redeem.

Sir Thomas Hardy has, however, abundantly exculpated Rymer in his Preface. Rymer commenced his collections with the reign of Henry the First, A.D. 1101. Censuring the carelessness of his predecessor in the matter of "omissions," Dr. Clarke has added in his edition fourteen articles of the reign of William the First (one of them a spurious charter from the spurious Chronicle of Ingulfus), and four of the reign of William the Second; "not one of which," as Sir Thomas Hardy remarks, and not only remarks, but proves, "ought properly to have been inserted in the 'Fœdera.'"

These additions to Rymer, as well as those for several successive reigns, are examined at considerable length in the Preface from which we are quoting; but we can only find room for the following remarks upon the Supplements which were made to Rymer's collection for the reign of Henry the First:—

"Dr. Clarke was not more successful in supplementing the diplomatic documents of the reign of Henry the First. It is true he has added thirty-one articles to those which Rymer had collected, but not one of them is a treaty or convention. Out of the thirty-one in question, he has taken five from the printed Chronicles of Brompton, Malmesbury, Eadmer, and Hoveden, and another printed book of modern authority, Archbishop Parker's 'Antiquitates Britannicæ'; of the whole number he has only derived four from original documents; the others are of second-hand authority, although in two instances the originals are extant from which the copies were taken. And here, too, in those which he has collected, he has not selected the best, but has allowed others of the same description, but of more importance, to remain unnoticed. Twenty-one out of the thirty-one are nothing but royal charters granting estates or privileges to persons or communities, entirely of a private nature, and entirely alien to the 'Fœdera.' They are of an interesting nature, no doubt, but the same may be said of almost every document of that period."

In these misplaced additions, as Sir Thomas Hardy remarks in a note, Dr. Clarke has absolutely attributed a document commencing with "*Henricus . . . Dominus Hibernicæ*,"—Henry, Lord of Ireland,—to the reign of Henry the First, many years before the English Conquest of Ireland was attempted.

Turning from the generally worthless character of Dr. Clarke's "additions to the compilation of Rymer," we note the remark made, that his "pages devoted to the reigns from William the First to Henry the Third are replete with errors and redundancies," and the large collection of instances adduced by Sir Thomas Hardy (pp. xix, xx) in proof of his



assertion; some of them, clerical errors, certainly, but others mistakes as to fact, the results evidently of absolute ignorance. Dr. Clarke further censures Rymer for making public some of the documents, such as "letters and communications of spies," which ought not, he says, to have been printed. The Deputy-Keeper is at a loss to know to what he alludes; no instance of such indiscretion—if indeed, it can be called "indiscretion" at this distance of time—has he been able to discover.

The "Miscellaneous Records" in the Tower, unknown to Rymer, for they were discovered after his time by Mr. Lysons, and the index with which they had been duly furnished, were altogether overlooked by Dr. Clarke and his fellow-workers; they neglected the Records at the Chapter-House; found "some curious instruments" at Westminster Abbey, but forbore to use them; copied from modern transcripts, instead of the originals, at the British Museum and the Bodleian; and "padded" their edition very largely with inappropriate excerpts from printed Chronicles and other books.

After learning all this, with much more to a like effect, we are not surprised to find that the career of Dr. Clarke's edition of the 'Fœdera,' as worthless as it was costly to the country, was cut short half-way, and that the intended work of seven or eight volumes is now represented by only three, and a fragment, which has been long in print, but which has only at a comparatively recent date been issued to the public.

*Illustrations of China and its People.* A Series of Two Hundred Photographs, with Letter-press descriptive of the Places and People represented. By J. Thomson. 4 vols. Vol. I. (Low & Co.)

JUDGING from Mr. Thomson's experience, photography is neither a safe nor a pleasant occupation to pursue in China. The natives are both ignorant and superstitious, and as such entertain a natural aversion to the unfortunate foreigner who happens to be found in possession of any instrument with which they are unacquainted. Not long since, a traveller in the Western provinces nearly lost his life from incautiously exposing his theodolite to view, and though Mr. Thomson does not seem to have incurred any such extreme jeopardy from the use of his camera, yet he tells that the Chinese mobs, looking upon him as a pestilent fellow in league with the Prince of Darkness, stoned and ill-used him on more occasions than one. All the more credit is, therefore, due to him for having secured so excellent a collection of photographs as that contained in the volume before us. China is a country eminently fitted for the photographer's art. It is full of quaint buildings, gorgeous palaces, and strange objects, all of which have, from time immemorial, suffered more or less at the hands of European artists. The temptation, either to caricature anything very strange and grotesque, or else to tone down its extravagancies to one's idea of what is right and fitting, is almost irresistible. Photography necessarily avoids both these extremes, and if any one wishes to verify our assertions in this respect, he cannot do better than compare the sort of illustrations common to works on China with Mr. Thomson's photographs.

As a frontispiece to his work, Mr. Thomson has chosen a characteristic likeness of Prince Kung. It will be remembered that, after the capture of Peking, this Prince, although a young man of only thirty years of age, was deputed by his brother, the Emperor, to meet and treat with the English and French Ambassadors, whose respect and friendship he won by the wise and conciliatory manner in which he dealt with the very difficult questions he was called upon to decide. On the death of the late Emperor, he effected a grand *coup d'état*, by virtue of which he has, until within the last few weeks, reigned supreme over the 450,000,000 subjects of the Dragon throne. Now, however, his young nephew having arrived at an age when, according to Chinese custom, he is bound to undertake the double duties of matrimony and government, the Prince has retired into the more subordinate position of Minister of State. Even had we been ignorant of his antecedents, a glance at the shape of his head and face would be enough to show him to be a man of mark. His forehead is unusually large and well filled, and his mouth expresses great determination and power. The remaining portraits are taken from all ranks and classes of Chinese society, from the occupant of a vice-regal throne to the chair-coolie plying for hire in the streets of Hong Kong. All are admirably chosen, and all are faithful types of the classes they represent.

But Mr. Thomson's work is by no means only a collection of isolated photographs. It is a book of travels. During the five years he was in China he traversed the length and breadth of the empire; from Hong Kong to the Great Wall, and from Shanghai to Kweichow-foo. In all his journeyings his camera was his constant companion; and in the volume before us we have faithful reproductions of the scenes he visited in the province and neighbourhood of Canton during the earlier part of his tour. In his succeeding volumes, he proposes to take us with him northwards and westwards; and if the high promise held out in the present instalment of his book be fulfilled in them, they will together form, from every point of view, a most valuable and interesting work.

The photographs are excellent. Great care has been taken to select the most characteristic sights and scenes of the various districts through which the traveller passed, and artistically they are all that can be desired. Accompanying each is a full, and, what is somewhat unusual in books relating to China, an accurate, description of the scene or object represented.

#### NOVELS OF THE WEEK.

*Willing to Die.* By J. S. Le Fanu. 3 vols. (Hurst & Blackett.)

*A Slip in the Fens.* (Macmillan & Co.)  
*Reginald Bramble.* (H. S. King & Co.)

THE late Mr. Le Fanu's most recent book is, in some respects, a contrast to many which have preceded it. There is less of that ghostly atmosphere in which the author used to revel, and more carefulness, perhaps, in the delineation of character. The autobiographical form in which it is cast presents, of course, greater facilities for such minuter study as far as the leading figure is concerned. The story-teller in this case is a young girl, bred apart from

her parents, who are dwellers in the fashionable world, till her seclusion is broken in upon, and herself involved in the mazes of one of those intricate plots in which the author has so long delighted. The scene is laid in the old country-houses of Wales and the North, of which we have had former glimpses under the guidance of the writer. We re-visit Malory and Golden Friars, Dorracleugh and Mardykes, and find them as of old, tranquil, solemn, and mysterious. Of the plot we need not say more than that its intricacies are due in the present case to Jesuitry, the members of the indefatigable Order pursuing a complicated game, the object of which is to win for their Church the support, or, at any rate, the resources of the wealthy and unpractical. So expert a story-teller as Mr. Le Fanu of course maintains the interest of his incidents to the end, and does not forfeit any claim he has gained to our attention by prematurely revealing the key to their complications. The characters are of unequal merit: Carmel, the priest, who crushes with a noble patience his very manly and unprofessional attachment for the heroine, Ethel, and Lemuel Blount, whose amusing candour, when he addresses his patron's vagabond nephew, is humorous, being about the best. Old Sir Harry Rokestone is a shade too pronounced in his rusticity, although a fine specimen of some rustic virtues; while Marston, his nephew, is so very mean a scoundrel as to be too repulsive for art, and requires some mitigating virtues, perhaps, to be even true to nature. On this last personage Ethel fixes her affections, and, though we wonder at her perversity, there is much that is life-like in her constancy to her ill-founded ideal, over which she mourns, when the object of her early fondness has long sunk into a dishonoured grave. One suicide and a duel, without fatal results, are the modest sum of casualties in the least sensational, but not the worst, of Mr. Le Fanu's now well-known romances.

An exceedingly true and life-like account of fen scenery renders the little book published by Messrs. Macmillan worthy of some notice. Though the author evidently does not admire the country she describes, she has certainly photographed it with accuracy. The few oases of foliage which cluster themselves round cottages, even in the fens, receive so much justice at her hands that we hope next time she ventures into print she will select some other region for the exercise of her descriptive power. A more cheerful county might suggest a more cheerful view of life. Her present subject is the unhappy attachment formed by a young fen woman, a cottager of Upware, for a slight youth, whom she saves one unlucky day from sinking in a bog. He is an undergraduate of Cambridge, who has gone poaching (surely a libel on that University), and is fleeing from the pursuit of an indignant farmer. Being a worthless fellow, and a "cad," he makes love to Elsie, and jilts her under the influence of his family. The cottage life is well described, though we are inclined to think Elsie rather unnaturally polished for a peasant. The well-to-do people, Lillingstone's friends, are repulsive and vulgar. It is difficult to trace any purpose in the story, which is not redeemed by any novelty of incident from the dreariness, which, however congenial to the fens, is not desirable in a novelist. The least the author can do is to

marry Elsie comfortably in a future tale, which should be localized in another district.

The "cynic of the nineteenth century" acknowledges that he "is not born with a natural talent for satire"; and though he has given us a sufficiently amusing account of his amatory experiences, we do not think that his readers will regard his strictures on the gentler sex as seriously scathing. At any rate, so easy-going and luxurious a gentleman does not deserve any deep pity, when he finds the ladies of his acquaintance as unsentimental and worldly as himself. Reginald Bramble, probably a relation of Matthew of immortal memory, is a country gentleman of ample means, who, after a course of Eton and Oxford, is launched upon a Continental tour, during which he suffers from his first serious attachment. The young lady, a devout Catholic, is living at Rome with an aunt who is married to a French marquis of doubtful antecedents. This gentleman inveigles the hapless Bramble into play, and makes him the victim of so disgraceful a fraud, that Gertrude Trafforde (our author has a liking for showy names), who has been suddenly recalled to England by her mother's illness, resolves to retire into a convent rather than face again her kinsman's victim, for whom she has already formed a strong affection. In spite of all Bramble's inquiries, in the course of which we are introduced to some Roman Catholic society, which is not unskillfully described, he never manages to see Gertrude again, and his first love soon dies, worn out with the hardships of the life she has embraced. Our cynic is intensely grieved, and vows never to forget her; but his reminiscences do not prevent him from again offering the treasure of his heart and fortune to a second mistress (this time a veritable jilt, who throws him over), or from declaring war, after the fashion of ill-regulated youth, upon the sex of his mother and his buried saint. (Burns, by the way, has a reflection which such blighted beings might take to heart.) His subsequent adventures are connected with more temporary and vernal attachments, in which he does not seem worse used than he deserves; and, finally, when he has again nerved himself to propose the honour of his hand to a charming young lady, he is anticipated by her hearty offer to "love him as a second father"! This not unnaturally cures him of all devotion to the sex. He has the grace to further pretty Mary's marriage with the man of her heart, a swarthy Ritualist, whom she has converted from the errors of celibacy, and to retire to a snug bachelor household. There is plenty of vivacity in Mr. Bramble's narrative, though its moral, as may be seen, is of the thinnest kind.

#### OUR LIBRARY TABLE.

WE wish we could give Mr. Tyerman praise for something more than industry, but in his *Oxford Methodists* we find the same defects as in his former volumes—materials, good and bad, heaped together without order or discrimination, slipshod English, narrow views, and an unconquerable love of platitudes. Altogether, we may define Mr. Tyerman in Dr. Arnold's words, as "a good Christian, with a bad education and little knowledge of the world." His volume is published by Messrs. Hodder & Stoughton.

*Questions d'aujourd'hui et de Demain* (Paris, Dent) is a first instalment of political essays, written at different periods by M. Louis Blanc, and treating of the great political questions of the day. And a

most welcome contribution it is. We do not undertake to pronounce on the views of the eminent writer, but, at the most, to state their gist. M. Louis Blanc touches, among other subjects, upon Universal Suffrage, Self Government, and the relations between the Commune and the State, and we further notice a subtle analysis of Governmental power. It is throughout noteworthy that all the essays contained in the present volume were penned with such thoughtful foresight that they seem to have been especially calculated to apply to the portentous problems it is now being attempted to solve in France. Of course M. Louis Blanc is a staunch upholder of Universal Suffrage, and, as an old and devoted apostle of the Republican idea, he argues with his usual eloquence and unimpaired vigour for the form of government he prefers; in the essay that dwells on Municipal Independence, he denounces the system of administrative centralization, and expresses his profound conviction that revolution will afflict France so long as the system shall be suffered to subsist. This particular essay, written in 1840, anticipates the possibility of an investment of the French capital, a prediction since realized. M. Louis Blanc shows that if Paris were besieged the whole of France would be rendered helpless. In fact, what experience has demonstrated to be a truth, was categorically enunciated by M. Louis Blanc thirty-three years ago. The writer always argues with the dignified moderation which has given so much weight to his utterances. On the literary merits of this first instalment of forthcoming volumes, there is no necessity to dwell.

FILLED with the noblest eloquence, George Sand's *Impressions et Souvenirs* is a note-book of thought to which we can extend the highest praise. In it are incidental essays on the state of France; on colour in painting, and the school of Ingres; on pedantic punctuation and grammar; on learning to read; on poetry, in which the authoress speaks of 'L'Année Terrible' as Hugo's greatest work; on man and woman; on Father Hyacinthe; on the forest of Fontainebleau; and on the works of Maurice Sand. The publishers are MM. Lévy, and the work is sold in London by Messrs. Dulau.

#### LIST OF NEW BOOKS.

##### Theology.

- Bennett's (W. and E.) Pages from the Life of Apostle Paul, 3/6 Bible, with Commentary, &c., by Bishops and Clergy, edited by F. C. Cook, Vol. 3, 8vo. 16/ cl.  
Carpenter's (W. B.) Thoughts on Prayer, 2nd edit. 13mo. 1/6  
Cox's (S.) Spring Time, or Words in Season, 3rd edit. 12mo. 4/  
Cross of Christ, edited by W. F. Hook, cr. 8vo. 3/6 cl.  
Davies's (Rev. J. L.) Theology and Morality, cr. 8vo. 7/6 cl.  
Fowler's (T. W.) Reconciliation of Religion and Science, 8vo. 10/6  
Maclaren's (A.) Sermons Preached in Manchester, 3rd series, 4/6  
Offering to S. Margaret's Church, 12mo. 1/6 cl.  
Outline (An) of the Catholic Truth, 18mo. 2/ cl.  
Pearsall (H. M.) Memoirs of The Higher Ministries of Heaven, 12mo. 2/ cl.  
Pelree's (W.) Ecclesiastical Principles, &c., of Wesleyan Methodists, 3rd edit. 8vo. 15/ cl.

##### Poetry.

- Herbert's (G.) Poetical Works, edited by C. C. Clarke, cr. 8vo. 2/  
Tournament (The), and other Poems, by Chrlr, cr. 8vo. 5/ cl.  
Versicles from the Portfolio of a Sexagenarian, new edit. 2/6 cl.

##### History.

- Cooper (T.) Life of, written by Himself, 4th ed. cr. 8vo. 3/6 cl.  
D'Hezeques' Recollections of a Page at the Court of Louis XVI., edited by C. M. Yonge, 8vo. 14/ cl.  
Kenyon (First Lord), Life of, by Hon. G. T. Kenyon, 8vo. 14/  
Schmitz's (L.) History of England for Junior Classes, 12mo. 1/6  
Seeborn (B. and E.) Private Memoirs of, by their Sons, 10/6 cl.  
Wartensleben's (H. von) Campaign of 1870-1, 8vo. 9/ cl.  
Wellington's (Duke of) Civil and Political Correspondence, Vol. 5, 8vo. 20/ cl.

##### Geography.

- Tristram's (H. B.) Land of Moab, 8vo. 15/ cl.

##### Philology.

- Greswell's (J. J.) Grammatical Analysis of Hebrew Psalter, 6/  
Sauer's (C. M.) Spanish Conversation-Grammar, Key to, 2/ bds.  
Trench's (R. C.) English, Past and Present, 8th edit. 12mo. 4/6

##### Science.

- Baltes's (C.) Art of Grafting and Budding, cr. 8vo. 5/ cl.  
Domestic Medicine and Surgery, by ed. of 'Enquire Within,' 1/6  
Lyell's (Sir C.) Geological Evidence of the Antiquity of Man, 4th edit. 8vo. 14/ cl.  
Shorthouse's (J. H.) Common Sense of Medicine, cr. 8vo. 5/ swd.  
Tomkins's (E.) Machine Construction and Drawing, Vol. 2, plates, 12mo. 1/ cl.  
Wilson's (R.) Treatise on Steam-Boilers, 12mo. 6/ cl.

##### General Literature.

- Bagshot's (W.) Lombard Street, cr. 8vo. 7/6 cl.  
Carnes's (E. T.) Realm of Truth, 12mo. 5/6 cl.  
Clarke's (M. C.) The Trust and the Remittance, 8vo. 2/ swd.  
Clumshire Folk, by Ignotus, 3 vols. cr. 8vo. 31/6 cl.  
Collins's (W.) The New Magdalen, 2 vols. cr. 8vo. 21/ cl.

- Farningham's (M.) Brothers and Sisters, 12mo. 1/6 cl.  
Hope's (F. T. L.) Three Homes, cr. 8vo. 5/ cl.  
Journey of Sophia and Eulalie to the Palace of True Happiness, from the French, by G. A. Bradbury, 12mo. 3/6 cl.  
Lardner's (D.) Museum of Science and Art, new edit. 12 vols. in 6, cr. 8vo. 21/ cl.  
Lytton's (Lord) Works, Knebworth Edition, Vol. 1, cr. 8vo. 8/6  
Norton's (E.) National Finance and Currency, 3rd edit. 3/6 cl.  
Pearce's (S. E.) Little Lessons for Little Learners, No. 1, 1/ bds.  
Perke's (A.) Merry Maple Leaves, 4to. 1/ swd.  
Pike's (Rev. G. D.) Jubilee Singers, 2nd edit. cr. 8vo. 4/ cl.  
Sequin's (E.) Family Thermometry, cr. 8vo. 3/6 cl.  
Warren's (J. L.) Searching the Net, 12mo. 6/ cl.

#### SUNSET WINGS.

TO-NIGHT this sunset spreads two golden wings  
Cleaving the western sky;  
Winged too with wind it is, and winnowings  
Of birds; as if the day's last hour in rings  
Of strenuous flight must die.

Sun-steeped in fire, the homeward pinions away  
Above the dovecote-tops;  
And clouds of starlings, ere they rest with day,  
Sink, clamorous like mill-waters, at wild play,  
By turns in every copse:

Each tree heart-deep the wrangling rout receives,—  
But for the whirr within,  
You could not tell the starlings from the leaves;  
Then one great puff of wings, and the swarm leaves  
Away with all its din.

Even thus Hope's hours, in ever-eddy flight,  
To many a refuge tend;  
With the first light she laughed, and the last light  
Gleams round her still; who naughtless in the night  
At length must make an end.

And now the mustering rooks innumerable  
Together sail and soar,  
While for the day's death, like a tolling knell,  
Unto the heart they seem to cry, Farewell,  
No more, farewell, no more!

Is Hope not plumed, as 'twere a fiery dart?  
And oh thou dying day,  
Even as thou goest must she too depart,  
And Sorrow fold such pinions on the heart  
As will not fly away?

DANTE G. ROSSETTI.

#### INTERNATIONAL COPYRIGHT.

Teignmouth, May, 1873.

As I am responsible for the publication of Mr. Warner's 'Back-Log Studies' by Messrs. Ward, Lock & Tyler, I take upon myself to reply to his letter.

By chance and choice, Mr. Warner says, he belongs to the American nation. It is obvious that he must take the good and the bad which result from his nationality.

One of the good results is, that he is able to purchase the best of our English books at from one-fourth to one-fifth of the price English gentlemen have to pay for them; and this result is obtained at the expense of English authors and publishers.

Gigantic fortunes have been made, and are being made, by American houses—not alone publishers, but printers, paper-makers, binders, and news companies—through the production (pirating, if you will) of English books in the United States. The greatest efforts have been made, by high tariffs, to keep out English books, printed and bound here, so as to secure a monopoly for American editions to the exclusion of our printing and publishing industry. Had England the supply of English books to the American people, the copyrights of English books would be worth to English publishers double the price they now are, and publishers could afford to pay, accordingly, far larger sums than now to English authors. Concurrent advantages would accrue, generally, to all engaged in writing, compiling, printing, illustrating; and the benefit would spread, naturally, to paper-makers, machinists, literary journalists, and others.

The reason why Americans have not yet persuaded their Government to agree with ours upon the terms of a copyright treaty is very plain: the present system of appropriation yields an abundant crop of things worth having to our cousins; "all the pull" is with them.



So long as we, on our side, are thus used to contribute in this wholesale way to the well-being of the great mass of American printing and publishing citizens, a single American, although he be a charming author, has no standing to enter a plaint here, even under the guise of a "little statement," if a book of his should be reprinted—pirated, if you will—in England. It is as if, when the Holy Spanish Armada was bearing down on our coasts, an individual Don should have objected to the brusque manner in which his galleon was hailed on the high seas by a Plymouth privateer.

So much for the general question of the literary business as between Englishmen and Americans. For Mr. Warner's particular grief, I have to say that his "little statement" errs in details, and, where not inaccurate, is mostly unfair.

1. Messrs. Ward, Lock & Tyler reprinted, not the book which Mr. Warner prepared for Messrs. Low, but the 'Back-Log Studies' which appeared in *Scribner's Monthly*. These, Messrs. Ward, Lock & Tyler had a right to reprint; but any additional papers sent to Messrs. Low they had no right to reprint. It is a singular accusation to upbraid people for not taking what belonged to others.

2. Mr. Warner's "seven papers, chopped up into a score," is not correctly stating the number or distribution of the 'Back Logs.' Mr. Warner chopped, in *Scribner's Monthly*, his papers into the precise same number, and placed them in the same order as they exist in Messrs. Ward, Lock & Tyler's edition; but each month he labelled the 'Logs' I, II, III, and so on, beginning each monthly paper with a fresh No. I. In Messrs. Ward, Lock & Tyler's reprint, the papers are numbered continuously, so that there are not half-a-dozen number ones, but only one number one.

3. To 'Back-Log Studies' was added an address delivered by Mr. Warner to an American College. This address was likewise printed in *Scribner's Monthly*; and it contained matter, it was thought, interesting to fireside readers, if not to the "shovel and the tongs."

It is pleasant, as it is rare, to read in an English journal the testimony of an American citizen, especially when he is also a Connecticut gentleman, to the "cleverness of the performance" of any Englishman. We are, sometimes, with them rated as cowards, but almost invariably set down as fools. And I hardly wonder that we should win the last appellation when I see the way in which—with all the right on our side to urge complaints—we receive, with lamb-like meekness, the extravagant claims to consideration put forth by our very worthy, but most shrewd and exacting congeners.

S. O. BEETON.

#### KEBLE'S 'CHRISTIAN YEAR.'

On the 29th of March last the copyright of Keble's famous 'Christian Year' expired, and within the five weeks following no less than ten different editions appeared from those London publishing houses who concern themselves chiefly with expired copyrights. Of course these reprints are not from the author's latest and most improved copies, but have been taken from the first editions issued by the Messrs. Parker at Oxford in 1827, and it is a curious fact that, but for a careful fac-simile reprint which the Oxford publishers recently issued as a literary curiosity, it is very doubtful if even one of the ten unauthorized reprints could have appeared, for the genuine original, in two volumes, is amongst the rarest of modern books—almost as much prized by collectors as the first edition of Mr. Tennyson's poems.

A second edition of 'The Christian Year' was called for five months after the first appeared, and from 1827 to the present time one or more editions have appeared each year, and now we believe the Oxford publishers are selling the 155th edition! It was to the third edition, which appeared in 1828, that the poems were added for "Forms of Prayer to be used at Sea," "Gunpowder Treason," "King Charles the Martyr," "The Restoration of the Royal Family," "The Accession," and "For Ordination."

The emendations which the author made from time to time add materially to the value of later editions, and it is interesting to note, as each issue appeared, with what care the poet regarded every word which in the slightest manner shadowed forth the settled convictions of his faith. It was only in the later editions, we may remark, that pronouns, &c., having relation to the Almighty, were printed with a capital initial letter.

As an authorized edition may now be had for sixpence, and as there is a rumour in Paternoster Row that an enterprising publisher contemplates issuing a reprint of the original edition at a penny, we may conclude that henceforth Keble's 'Christian Year' will rank with those works which are usually heralded in advertising columns as "marvels of cheapness."

#### THE LIBRARY OF THE BRITISH MUSEUM.

10, FARRAR'S BUILDINGS, TEMPLE, MAY, 1873.

THE authorities of the British Museum having found it necessary to take measures against the abuse of the Library, measures which may inconvenience many readers, I venture to call your attention to a singular fact, which seems to show that that rich storehouse of literature is not as useful as it might be rendered in this great metropolis. The number of readers within the last ten years has actually decreased in the face of an enormously increasing population. Whilst in 1861 the number of readers was 130,410, or 46 for every 100 of the population of London, in 1871 there were 105,006, or only 32 for every 100. Whence this diminution? It is not, certainly, that there are fewer persons engaged now in literature than ten years ago. The press was never more fruitful; nor are private libraries of any worth more numerous; nor is the need of works of reference now less than ever it was. To my mind, the declension in the number of readers at the British Museum is attributable to certain absolute defects in the organization of the Library. The Museum is becoming less and less central in situation; the books in the common reading-room are of too promiscuous a character; the time expended in wading through the Catalogue and obtaining the required works is greater than many can afford. And what are the remedies? Let the authorities of the British Museum establish branches in other well-selected centres of the metropolis, and thus utilize the enormous number of duplicates which most overburden the Library. Let us have, besides the common reading-room, a series of special public reading-rooms, such as one for history, another for jurisprudence, diplomacy, and political economy, another for natural science, and so forth. Let an officer conversant with these specialities be appointed for each of these rooms, to aid readers in their researches, whilst giving them the luxury of picking up for themselves out of the shelves the books which they may require. Place a classified catalogue for each speciality in each room. And let the purchases of foreign works be more regular, prompt, and liberal. We should keep in mind that by the institution of free libraries, and the extension of circulating libraries, the utility of the British Museum is now much more restricted to works of reference. It is to aid students, and not to amuse general readers, that the British Museum is now more than ever required, and I am sure the common room might be rendered much more useful if this fact was kept steadily in view. The institution of special rooms with free access to readers may probably produce a sensible economy in the number of officers, but in any case it will impart new life to an institution second to none in the world, and of immense interest and utility in this great metropolis.

LEONE LEVI.

#### SAVAGE LANDOR.

MR. K. R. H. MACKENZIE writes to us:—"I had the honour of a very close intimacy with Mr. Landor for many years. . . . His correspondence with me reached to the very last month of his life; and for several years I journeyed every week from London to Bath to enjoy and profit by his society. . . . Naturally I had many conversations

with Mr. Landor, and often about his early university life. Lord Houghton alludes to the popular belief current in Florence respecting his career at Oxford or at previous schools. He was, so he told me, rusticated from Trinity College, on the plea that he fired off a pistol across 'quad' in chapel time. But Mr. Landor said that was not the real reason. There existed in those days a tutor of the name of Pott, who in some way had rendered himself obnoxious to the undergraduates, and of course ridiculous in their eyes. Mr. Landor joined in the general outcry against this individual, no doubt otherwise quite irreproachable, and circulated many epigrammatic squibs concerning the unfortunate object of general dislike. It was this which produced the admonition to 'go down' for two terms, and Mr. Landor never returned to the University. For the rest Mr. Landor's university life was the reverse of 'wild.' He gave occasional wine parties, the wine coming out of his father's cellar; and his only variation was to dash off on horseback to Woodstock, where resided a lady—the daughter of a glover—for whom he had contracted an ardent but perfectly pure and honourable attachment. . . . He was by no means the rude and violent man some have represented him to be; true, his indignation at every vile or hypocritical action often led him to express very strong sentiments, but he was as gentle as a lamb with those for whom he had any regard, and to his latest moments he remained unaltered in his attachments when formed."

#### MOABITE INSCRIPTIONS.

I quite accept your judicious dictum that "the translation of Phœnician by Egyptian words cannot be accepted till further proof is adduced."

In a tablet published by Gesenius, from Carpentras, in the south of France, further proof of a remarkable character is adducible.

The deity addressed is Osiris-Eloah. This is, in itself, calculated to open our eyes, especially as the great Marseilles tablet mentions no worship but that of Eloim in the Temple of Baal. In my forthcoming collection of Printed Phœnician Inscriptions I purpose dwelling upon this important point.

The "further proof," however, which I now adduce is, that in this Carpentras tablet the phrase occurs, "temah kedem Ausiri"—justified before Osiris. This word "tema," under the forms "temah," "temo," and "temu," according to the context, is the second of the two key-words which enabled me to translate the Moabite Inscriptions. It may be remembered that I pointed them out before I knew them, as I now know them, to exist in Phœnician documents of recognized authenticity.

DUNBAR ISIDORE HEATH.

#### THE RUSSELL INSTITUTION.

"G." WRITES TO US:—"Any one who has ever passed through Great Coram Street must have observed a "seedy" looking building at one end of it, with a Grecian portico. On inquiry he will find that this is a literary and scientific institution, founded in the year 1808, under the auspices of Sir Samuel Romilly, Mr. Francis Horner, and other distinguished persons. The original promoters of the undertaking got together a fair library, in which was included a number of very valuable works, but to which no important additions have been made for several years past. For a long time the Institution has been in a decaying condition, the number of proprietors has fallen off, and as the subscription of each proprietor is limited to a guinea a year, the managers have found it hard to keep the building even in decent repair. Under these circumstances, it has been recently proposed, by a small minority of the shareholders, not to increase the subscription, nor even to wind up the concern, but to take away a portion of the remaining funds of the Institution, and apply them to setting up a billiard-room! The proposal in itself was pretty cool, seeing that it implied the application of the joint property of a few hundred gentlemen to an object altogether foreign to the objects for which they were associated. But it was nothing to what followed. When the project was laid

before the Committee, they determined to take the sense of the proprietors, as a body, upon the question; and a circular was sent to each proprietor, requesting him to inform the Secretary, by post-card, whether he approved or disapproved of the proposal. Of the answers returned, sixty-four were unfavourable to the project, and only fifty-five were favourable. This, one might have supposed, should have been enough to settle the matter. But, no. The plan, instead of being given up at once, was brought before a general meeting of the shareholders (general meetings being always thinly attended), where it was carried by a majority of sixteen to thirteen. A protest was then made by an eminent solicitor, who is a member of the Committee, that, in his opinion, the proposed application of the funds of the Institution was not even legal. Another general meeting was then summoned, to confirm the resolution passed at the previous meeting, and, in spite of the warning given, it was confirmed by eighteen to sixteen. Thus, a majority, in the first instance of three, and in the second of two, have taken upon themselves to overrule a majority of nine, and to dispose of the property of lovers of literature for the sake of lovers of billiards."

#### Literary Gossip.

THE only portrait, we believe, for which Mr. Mill ever sat, was one upon which Mr. Watts has lately been engaged. The work was so nearly finished when Mr. Mill left England that Mr. Watts considered but one more sitting would be requisite. He has now undertaken to complete the picture, which will be engraved.

THE obituary notice of the late Mr. Mill which appeared in the *Times* was written by Mr. Hayward, Q.C. Mr. Stopford Brooke having said of it in his pulpit that it was unworthy of the subject and of the journal in which it appeared, Mr. Hayward has replied in a printed letter, in which, after laying down some very doubtful philosophical propositions as to intellectual greatness, he says of Mr. Mill:—"To class him with Locke, Bentham, Adam Smith, or Malthus, is preposterous." We have often had occasion to differ from Mr. Mill, but we think that the literary public will be far from agreeing with Mr. Hayward in placing his name below that of Mr. Malthus, and we believe that his fame is likely to increase rather than to decline in the future. Mr. Arthur Arnold has answered Mr. Hayward's letter.

IN preparing his 'Principles of Sociology,' Mr. Herbert Spencer, some five years ago commenced, by proxy, the collection and organization of facts presented by societies of different types, past and present. Having brought the mode of classification into a satisfactory form, and having had some of the tables filled up, Mr. Spencer has decided to complete the undertaking with a view to publication. The work will consist of three large divisions, and each division will comprise a set of tables exhibiting the facts abstracted and classified, and a mass of quotations and abridged extracts, on which the statements contained in the tables are based. The condensed statements, arranged after a uniform manner, will give at one view, in each table or succession of tables, the phenomena that each society presents, and constitute an account of its morphology, its physiology, and (if a society having a known history) its development. On the other hand, the collected extracts will be classified primarily according to

the kinds of phenomena to which they refer, and secondarily according to the societies exhibiting these phenomena. The three divisions, each thus constituted, comprehend three groups of societies:—1, Uncivilized Societies; 2, Civilized Societies—Extinct or Decayed; 3, Civilized Societies—Recent or Still Flourishing. Eventually, the tables belonging to each division will form a volume by themselves; while the extracts belonging to that division, classified after the manner above described, will be printed in accompanying octavo volumes, for more convenient reference.

MR. CHARLES G. LELAND has in the press 'The Egyptian Sketch-Book,' the result of a recent visit to the Nile Land. In this work the author proposes to deal with native and Egypto-European life, and also with art matters.

THE Report to be read next Thursday to the thirty-second annual general meeting of the members of the London Library furnishes decisive proofs of the success of the society. The number of members has risen to 1,196, and the gross income to 3,574*l.*, while the expenditure—2,783*l.*—is less than it was in the previous year, notwithstanding an increase in the sum—712*l.*—spent upon books. The balance at the banker's at the close of the financial year is 791*l.*, the largest the committee have ever yet been able to show. We are glad to see that art is not forgotten by the committee, who, among other purchases, have added to the Library the costly works known as the 'Museum Florentinum' and 'Delle Antichità di Ercolano.' Canon Kingsley, Mr. Lecky, Mr. Watkiss Lloyd, Mr. Vernon Lushington, and Mr. Sidney Colvin, are the gentlemen to be proposed at the general meeting as members of the committee in place of those who retire.

MR. THOMAS WRIGHT has completed a second volume of Vocabularies, illustrating the manners of our forefathers, as well as the history of the forms of elementary education, and of the languages spoken in this island, from the tenth century to the fifteenth. The following documents are contained in this volume, which is printed for private circulation only:—1, A Collection of Latin and Anglo-Saxon Glosses from a manuscript of the eleventh century, in alphabetical order; 2, A few Glosses, not in alphabetical order, of the same date; 3, An alphabetical Anglo-Saxon Glossary of the tenth century, which, however, ends rather abruptly in the letter F; 4, Two little Glossaries of the Old High German language, transcribed at the beginning of the seventeenth century, by Frederic Lindenbrog, from the original manuscript, then preserved at Florence in the library of the Grand Duke.

A SUBSCRIPTION is on foot, in Paris, for the benefit of the daughter of Prud'hon, who is now seventy-one years of age, and "privée de toutes ressources." The editor of the *Gazette des Beaux-Arts*, 3, Rue Lafitte, Paris, will receive subscriptions. Post-office orders are now obtainable for Paris.

AMONG the books published next week will be Prof. Max Müller's 'Introduction to the Science of Religion,' consisting of four lectures delivered at the Royal Institution in 1870, together with two essays 'On False Analogies, and the Philosophy of Mythology.'

THE Manchester Literary Club ask for

further subscriptions to help them in the preliminary work for their 'Glossary of the Lancashire Dialect.' They thought at first that 100*l.* would suffice; now they want 200*l.* We think they had better ask at once for 500*l.* The full lists of dialectal words that the committee are circulating widely, and the other necessary preliminary work, cannot cost less than 300*l.*, while the Glossary itself will cost 200*l.*

WE have to mention the usual monthly list of Parliamentary Papers for April, 1873. The first publication which it announces is somewhat out of date, being the geological and statistical maps of the British Isles, coloured, with sections, &c., to accompany the three volumes of the Report of the Coal Commissioners of 1871. Perhaps the maps may have substantial value, but they come halting after the grim comment which the price of coal has appended to the Report. There are three Reports and Returns for 1872, and thirty-eight for the present year; of which the Report and Evidence from the Lords' Committee on the Regulation of Railways Bill is the most important. The Bills are thirty in number; including the Amended Railway and Canal Traffic Bill, and "University Tests (Dublin), (No. 3)." The Papers by Command are eighteen, among which we note the twenty-fifth Report of the Ecclesiastical Commission, and Correspondence respecting the Condition of liberated Africans in the Mauritius.

THE second part of the Philological Society's *Transactions* for this year, containing the President's first Report on the Progress of Philology, will be issued next week.

THE National Library of Paris has bought the bulk of the interesting collection of books, MSS., engravings, &c., relating to Montaigne, which the late Dr. Payen had laboriously formed, with the intention of writing a history of the Life and Works of the celebrated author of the 'Essais.' The collection includes all the known editions of the latter book, and two copies of the first edition, 1580 (a copy fetched 82*l.* 8*s.* at the Radzivil sale). J. Ch. Brunet, in the second edition of his 'Manuel' (1814, p. 377), says this very edition was then only worth five to seven francs. No wonder; for European collectors were at that time too busy with the great wars to set any value on the first edition of a book. Now the second edition of the 'Essais,' 1588, is almost as scarce as the first, and is more complete. A copy of it in the Public Library of Bordeaux is full of autograph notes, corrections, suppressions, and additions, which until now have never been properly investigated.

WE hear of a Lydgate MS. in the Leyden University Library, which contains a copy of Chaucer's balade of 'Fortune,' and another balade, at leaf 207, headed 'Aureum Seculum Degenerans,' which we hope may prove to be a third copy of Chaucer's beautiful 'Former Age,' at present known only in two MSS. in the Cambridge University Library.

THE autographs of M. P. de Saint-Romain, sold last week in Paris, by auction, under the direction of M. Charavay, were mostly collected by a French Protestant minister, M. P. H. Marron, who settled in Holland during the French Restoration. Among them are to be found twenty-three French letters of Frederick



the Second, King of Prussia, to Chevalier de la Touche, relating to a German society for trading with China and the East Indies; a fine letter of A. Hamilton, the author of the 'Mémoires du Comte de Grammont'; another from Henri II., King of France, asking the Churches of Paris to send him their silver plate, to help him in his war against Charles-Quint; a letter from C. Huygens to Pascal, criticizing the construction of the clock for the Medici's Palace at Florence.

MR. H. GRAZEBROOK is engaged on a book called 'The Heraldry of Worcestershire; being a Roll of the Arms of the several Noble, Knightly, and Gentle Families of that County, from the Earliest Period to the Present Time,' collected from the Herald's Visitations, ancient manuscripts, church monuments, personal seals, and other trustworthy sources. It contains the arms of some 2,000 families.

PROF. LEITNER has arrived in Europe, from Lahore, on sick-leave. He has brought with him a very remarkable assemblage of antiquities, such as statues, coins, weapons, &c., collected in the countries between Kabul and Kashmere. The collection will be seen at Vienna by the visitors to the Exhibition. Among the statues, those termed by Prof. Leitner "Græco-Buddhist" are likely to attract attention among archaeologists.

WE understand that Prof. Morley's 'First Sketch of English Literature,' which has been in preparation for a long time, is now nearly ready for publication.

AMONG the books belonging to the library of Sir Richard Tufton, sold in Paris on April 28th last, we may mention the following:—'Horæ,' small 4to. MS. on vellum of the fifteenth century, with 38 large and 861 small fine miniatures, 1,200l.—A Block-book of the 'Apocalypsis Sancti Johannis,' 100l.—'Virgilius, Aldi, Venet,' 1527, 8vo., in a Grolier binding, 240l.—'Le Rommant de la Rose,' bound by Trautz-Bauzonnet, 214l.—'Artus de Bretagne,' Paris, 1502, 140l.—'Lancelot du Lac,' Paris, 1533, 124l.—'Thuseus de Coulougue,' 2 vols. in one, Paris, 87l. 5s.—'Les Quatre Fils Aymon,' Lyon, 1526, 88l. 16s.

M. STERN has been appointed librarian of the Khedivé, and has charge of the Arabic manuscripts.

THE Early German Text Society, or "Litterarische Verein in Stuttgart," will issue in this, its 26th year of existence, the following Nos.: 110. 'Hans Sachs VI.'; 111. 'Die ersten deutschen Zeitungen'; 112. 'Historia del Cavallero Cifar'; 113. Logaus Sinngedichte.' Among next year's publications, will be the Early French 'Roman du Durmart li Galois.'

AMONG late Italian books we notice 'Canti Popolari Veneziani, raccolti da Dom Giuseppe Bernoni,' and N. Marselli's 'Scienza della Storia: I, Le Fasi del Pensiero Storico.'

MR. BEAVINGTON ATKINSON requests us to state that he is not, as has been reported, the author of the article in the current number of the *Quarterly Review*, on 'The State of English Painting.'

THE Rev. Dr. Wells Williams has nearly finished printing his Dictionary of the Chinese Language, the basis of which is the Mandarin. This dictionary will also contain the reading sounds of the characters used in Canton and

Amoy, as well as the sounds of the ancient Chinese language, supplied by the Rev. Joseph Edkins, B.A.

MESSRS. H. S. KING & Co. write to us to say, that it is "incorrect" that they propose issuing a magazine to be called the *Imperial*. We believe that the name of the firm may very possibly have been used without authority, but circulars relating to the project have been as plentiful as snow-flakes.

## SCIENCE

NOTES FROM THE UNITED STATES.

Washington.

THE Tenth Annual Session of the American National Academy of Sciences was recently held in this city, and the proceedings were of unusual interest. This Academy was founded in 1863; its members number about seventy of the most eminent men of the country; and its object is to advance the sciences, and, when called upon by any of the Departments of the Government, to investigate and report upon any subject of science or art that may be presented, without compensation. Many most interesting and valuable papers were read before the Academy; but, instead of giving a synopsis of these, I propose to give the substance of some remarks which were delivered by the President, Prof. Joseph Henry, the well-known executive head of the Smithsonian Institution.

In giving an account of the doings of the Academy during the past year, the President mentioned the fact that there was a rapidly-increasing appreciation of abstract science in the United States. In proof of this, he said that, in supplying vacancies in the learned institutions of the country, attempts had been made to obtain men who to skill in teaching added talents for original research. A second evidence of the fact alluded to was the liberal appropriation made by Congress during the last session, ostensibly for practical results, but which, nevertheless, will tend to advance knowledge. In that connexion, he was much gratified to be able to state that, after twenty-five years of constant teaching, the public, as well as Congress, had obtained a definite idea of the import of the words of the will of James Smithson, for "the increase and diffusion of knowledge among men." He also stated that Congress had come into the measure of making appropriations for the support of the National Museum, which has hitherto been, in a great degree, a charge on the Smithsonian fund. This would enable the Institution to do more than it has yet done in the way of advancing science, by facilitating original research, and publishing the results of the Smithsonian investigations.

In further illustrating the progress of science, Prof. Henry mentioned the following personal particulars. First, that a gentleman of Massachusetts, Mr. John Anderson, has presented to Prof. Agassiz an island off the coast of New England, valued at 100,000 dollars, for the establishment of a school of Investigation in Natural History, accompanying this gift with an additional one of 50,000 dollars in money. Second, that a gentleman of Pennsylvania, James Hamilton, has lately left a bequest to the care of the Smithsonian Institution for the promotion of science. Third, that Dr. J. M. Toner, of Washington, has devoted his fortune to the establishment of a series of lectures to encourage "the discovery of new truths" for the "advancement of medicine." Fourth, that Prof. Tyndall, before leaving America, had left in the hands of trustees the sum of 13,000 dollars, to advance science in this country, by assisting students in prosecuting their studies in Europe, providing that the vacancies in the Board of Direction should be filled by the President of the Academy of Sciences. Fifth, that a citizen of San Francisco had given land valued at 140,000 dollars to the Academy of Natural Sciences in that city.

After alluding to the bequest of the late Alex-

ander D. Bache, wherein he devoted his entire property to the cause of science, President Henry stated that the fund was in the way of producing good fruit. One part of the income for the past year had been devoted to a series of observations to obtain the data for the preparation, under Prof. Hilgard, of a magnetic map of the United States, giving the intensity, the inclination, and declination of the magnetic elements of the country. Another portion of the Bache income had been expended, under the direction of Prof. Winlock, of Massachusetts, in the delineation of sun-spots, solar prominences, and the lunar surface. The results of the expenditures of this fund will be published in a series of memoirs, each bearing upon its title-page a statement of the fact that they are published at the expense of the fund in question, and thus serve to perpetuate the name of Alexander Dallas Bache, with that of James Smithson, in the history of science.

It also devolved upon the President of the Academy of Sciences to announce the death of five of its members during the past year. First in order of time is Prof. John Frazer, of the University of Pennsylvania, a man of varied acquirements; a pupil, friend, and assistant of the late Prof. Bache; a laborious and successful teacher in the Chairs of Natural Philosophy and Chemistry. In assisting Prof. Bache in his first series of magnetic and meteorological observations at Girard College, in his varied Reports on Committees relative to inventions submitted to the Franklin Institute, as well as from his labours as the editor, for many years, of the *Franklin Journal*, he did good service to the cause of American science. He left a son, who succeeded him in the Chair of Chemistry.

The next name is that of Prof. James Coffin, of Lafayette College, in Pennsylvania. He achieved an extended reputation by his labours in the line of meteorological computations, mathematics, astronomy, and physics. He was early associated with the Smithsonian Institution as one of its collaborators, and was entrusted with the reduction and discussion of its meteorological records. But his chief celebrity is due to his labours in connexion with the winds of North America. At the time of his death, he had nearly completed a very extended discussion of all the observations which he could obtain relative to the winds of the whole world. In this discussion he was assisted, in the arithmetical part of the work, by the fund of the Smithsonian Institution; and the results are to be published as a part of the Smithsonian 'Contributions to Knowledge.' He was remarkable for the purity of his character and his modest deportment, and his loss has been deeply felt.

The third name mentioned by the President of the Academy was that of Dr. John Torrey. He commenced his active career as a scientific man by the publication of various articles on chemistry, botany, and mineralogy in *Silliman's Journal*, and was early appointed Professor of Chemistry, Geology, and Mineralogy in the U.S. Military Academy at West Point. He held for many years the Professorship of Chemistry and Botany in the New York College of Physicians and Surgeons, and also, with equal honour, the Professorship of Natural History in the College of New Jersey at Princeton. In 1853 he was appointed Chief Assayer in the Assay Office of New York, and to the duties of that position he added those of Professor and Trustee in Columbia College. He also held a number of miscellaneous positions of honour and trust, and, as an author, produced many works of great importance to the scientific world. He was highly esteemed as a *savant*, and universally beloved as a man, by all who came within the sphere of his influence. His life was long and busy, but mostly spent in the retirement of his own scientific world.

The next member of the Academy who has recently died was Dr. William Stimpson, of Chicago. He was a pupil of Prof. Agassiz, and was subsequently connected with the Smithsonian Institution, which he left for the purpose of taking charge of the Exploring Expedition of the North Pacific Ocean. At the time of his death he was

Director of the Academy of Natural Sciences of Chicago, and was engaged upon a series of investigations on the mollusca of North America, and had deduced some remarkable affinities between certain genera of mollusca inhabiting the two opposite sides of Central America. Although quite young, he had already won a high position among American men of science.

The last name on this melancholy list is that of Prof. Hadley, of Yale College. He was considered eminently worthy of a place among the members of the Academy, on account of his philological investigations. A collection of his works is now in preparation.

Among the papers which were read before the Academy was one by Prof. J. E. Hilgard, of the Coast Survey, 'On Determinations of Longitude between Europe and America in Connexion with the Atlantic Cable.' The time of transmission, he informs us, between Brest and St. Pere, and Valencia and Heart's Content, is about identical; the former distance is 1,850 and the latter 1,980 miles, and the time of transmission between the two points first named is '34 of a second, and between the last two '33 of a second. The time of transmission between St. Pere and Brest and return occupies '68 of a second, and between Valencia and Heart's Content '56 of a second. The difference between Greenwich and Washington is five hours, eight minutes, and twelve seconds.

From California we have a bit of news, which illustrates the wonders of photography. An artist there has invented a process by which a perfect portrait may be produced of a horse when moving with the greatest speed. In one of the experiments, the wheels of the sulky, in which the horse was driven, appeared as if they were still. From this region of wild experiments comes the information that a man, named Donaldson (of course they call him a "professor"), is making arrangements to visit England in a balloon during the coming summer. He expects to make the trip in seven-teen hours.

From the United States National Observatory, we learn that the largest refracting telescope in the world is about to be erected in that institution. The object-glass was made in the rough by Chance & Co., of Birmingham, but was ground and polished in this country; and the instrument is of good definition, and of 26 inches clear aperture. The total cost has been about 50,000 dollars.

CHARLES LANMAN.

#### SOCIETIES.

ROYAL.—May 15.—W. Spottiswoode, Treas. and V.P., in the chair.—The following papers were read: 'On Jeypoorite,' by Major W. A. Ross, 'On the Periodicity of Rainfall in Connexion with the Sun-spot Periodicity,' by Mr. C. Meldrum, 'On the Heating of a Disc by rapid Rotation in Vacuo,' by Messrs. B. Stewart and P. G. Tait, 'Determination of the Number of Electrostatic Unit in the Electro-magnetic Unit made in the Physical Laboratory of Glasgow University,' by Mr. D. McKichan, and 'On the Extension of the Numerical Value of  $\pi$ ,' by Mr. W. Shanks.

GEOLOGICAL.—May 14.—J. Prestwich, Esq., V.P., in the chair.—The following communications were read: 'On the Genus *Palaeocoryne*, Duncan and Jenkins, and its Affinities,' by Mr. P. M. Duncan, 'Notes on Structure in the Chalk of the Yorkshire Wolds,' by Mr. J. R. Mortimer, and 'On *Platysium sclerocephalum* and *Palaeospinax priscus*, Egerton,' by Sir P. de Malpas Grey-Egerton, Bart.

SOCIETY OF ANTIQUARIES.—May 15.—A. W. Franks, Esq., Director, in the chair.—Mr. G. Manners exhibited a contemporary of the appropriation of the living of Ovingham to the Priory of Hexham, in 1378. The deed is printed with sufficient fullness in Hodgson's 'History of Northumberland,' Part III. vol. ii. p. 97-101.—Mr. A. W. Franks exhibited a flint dagger, found near the mouth of the River Belize, British Honduras.—Mr. M. H. Bloxam exhibited a small coloured

drawing of Tantalus, which he believed to be the work of Holbein.—Mr. J. G. Nichols communicated a paper 'On certain Portraits by Quintin Matsys and Holbein in the Collection of the Earl of Radnor at Longford Castle,' which were exhibited at the Exhibition of Old Masters at the Royal Academy last winter.

NUMISMATIC.—May 15.—W. S. W. Vaux, Esq., President, in the chair.—The Ven. E. Trollope exhibited a Roman gold coin of the Emperor Eugenius, struck at the Lyons mint.—Mr. Roach Smith, an ancient British coin, found at Strood, near Rochester (Evans, Pl. B.),—Mr. Evans, a small gold coin of Tincmmissus, found on the shore at Selsea Bill; *obv.* TIN on a sunk tablet; *rev.* a horse? L; below, a saltire; above, ornaments.—Mr. Henfrey, a silver coin of Tasciovanus, found near Wallingford (Evans, Pl. vi. 7),—Mr. Henry Gill, a gold British coin, found at Kettering, Northamptonshire, and the Rev. T. Cornthwaite a Bactrian coin of Hermæus.—Mr. B. V. Head read a paper, by himself, 'On the Greek Autonomous Coins from the Cabinet of the late Mr. E. Wigan, lately acquired by the British Museum.'—The meeting concluded with a vote of thanks, proposed by the President, and seconded by Mr. J. Evans, to the Keeper of the Department of Coins and Medals in the British Museum, and to his colleagues, for the judgment and care exhibited by them in the selection for the National Museum of the most valuable and important coins from the Wigan Collection.

CHEMICAL.—May 15.—Dr. Odling, President, in the chair.—Dr. H. S. Armstrong delivered a comprehensive lecture, 'On Isomerism,' pointing out that the generally received position theory was incompetent to explain many reactions which took place in the formation of metameric and isomeric substances. He suggested that the investigation of the thermal properties of compounds would establish facts which might ultimately enable us to obtain some insight into the matter. A lengthened and animated discussion followed.

PHILOLOGICAL.—May 16.—Anniversary Meeting.—A. J. Ellis, Esq., President, in the chair.—Prince Louis Lucien Bonaparte was elected an Honorary Member, and Mr. H. M. Saunders was elected an ordinary Member.—The Annual Address of the President was read, containing Reports on Phonology, the Philological Work of the Society, and the Origin of Language, by himself, and on Basque, with the assistance of Prince L. L. Bonaparte; together with special contributions on Hungarian, by A. J. Patterson, Esq., on Sanscrit Lexicography, by J. Muir, Esq., of Edinburgh, on Sanscrit Grammars, by Prof. Aufrecht, of Edinburgh, on Greek Philology, by Prof. J. Peile, Tutor of Christ's College, Cambridge, on Latin Philology, by Dr. W. Wagner, of the Johanneum, Hamburg, and on Early English, by the Hon. Sec., F. J. Furnivall, Esq., with an appendix by the Rev. W. W. Skeat.—The President announced Prince L. L. Bonaparte's donation to the Society of 138 out of his 162 publications, on the various languages and dialects of Europe. The President also announced the successful formation of an English Dialect Society, by the Rev. W. W. Skeat, and concluded with a reply to Mr. Max Müller's criticisms of Mr. Darwin.—The following gentlemen were elected as officers for the ensuing year: President, A. J. Ellis, Esq.; Vice-Presidents, the Archbishop of Canterbury, the Archbishop of Dublin, the Bishop of St. Davids, E. Guest, Esq., T. Hewitt Key, Esq., W. Stokes, Esq., and the Rev. Dr. R. Morris; Ordinary Members of Council, J. Payne (Chairman), T. Aufrecht, E. L. Brandreth, C. Cassal, C. B. Cayley, the Rev. B. Davies, H. H. Gibbs, J. W. Hales, E. R. Horton, the Rev. Dr. Kennedy, H. Malden, J. Muir, J. A. H. Murray, R. Martineau, H. Nicol, J. Peile, C. Rieu, the Rev. W. W. Skeat, H. Sweet, and H. Wedgwood; Treasurer, D. P. Fry; Honorary Secretary, F. J. Furnivall.

INSTITUTION OF CIVIL ENGINEERS.—May 20.—Mr. Hawksley, President, in the chair.—There were elected, as Members, Messrs. G. W. Keeling and J. G. Mair, and, as Associates, Messrs. W. J. Fraser, A. H. Heath, L. Jackson, E. W. Jones, J. M. Lewis, F. H. Mort, G. E. Ormiston, J. H. Rhind, G. H. Roberts, F. de M. Turner, G. W. Willocks, F. Windham, and Sir W. Wright. The Council had transferred Messrs. A. R. Binnie, R. H. Brunton, and E. H. Woods from the class of Associates to that of Members, and had admitted Messrs. C. A. Friend, E. F. G. Griffith, H. S. Harington, F. Sharp, H. S. Taylor, C. Tickell, A. B. Todd, C. Vincent, G. E. Vint, and G. K. Watts, as Students. The additions to the roll during the session have included 17 Members, 138 Associates (of whom 24 were previously Students), and 74 Students; the losses, by death and otherwise, have comprised 1 Honorary Member, 2 Members, 13 Associates, and 18 Students; and 13 Associates have been transferred to the class of Members.

PHOTOGRAPHIC.—May 13.—Dr. Mann, V.P., in the chair.—A paper was read: 'On Instantaneous Landscape Photography,' by F. R. Elwell, M.A.—Also a paper 'On Improvements in Carbon Printing,' by M. A. Marion, in which it was affirmed that the action set up by light upon a bichromate film, may be transferred to other similar films placed in contact.

ANTHROPOLOGICAL INSTITUTE.—May 20.—Prof. Busk, President, in the chair.—Mr. Hyde Clarke read a paper 'On the Egyptian Colony in the Caucasus,' in which he pointed out that Herodotus, in his Second Book, had described the community of language, manners, colour, and appearance of the Colchians and Egyptians, which he had attributed to a colony of Sesostris. The Ude, the language of a small and declining population of the Caucasus, conformed to this requirement. On examination of its sounds, primary roots, and structure of words, as well as of its grammatical forms, the points of resemblance were illustrated, particularly with the Bashmuric dialect of Coptic. He examined the nouns, adjectives, pronouns, verbs, and particles, as well as the syntax, and showed the common laws affecting the Coptic and the Ude, and still more the Hieroglyphic and the Ude. Thus the cause of the difference between the Hieroglyphic and the Coptic was shown to be, in many cases, due to original causes, dependent on the comparative grammar of the language, for which a basis was provided. It confirmed the opinion of scholars as to the Coptic being the key for the language of the Hieroglyphics. It was also shown that, both in Caucasia and the Nile regions, there were corresponding members of the earlier Agouy, Abkhass, and other groups; and that the structure of Egyptian grammar is by no means originally due to Semitic, but to much earlier influences. While the great antiquity of Egyptian civilization is thus supported, the question is raised, whether Egyptian may not have exercised a great effect on the sub-Semitic languages.

#### MEETINGS FOR THE ENSUING WEEK.

MON. Geographical, 1.—Anniversary.  
— Surveyors, 8.  
— Society of Arts, 8.—'Wines, their Production, Treatment, and Use,' Lecture VI., Mr. J. L. W. Thudichum (Canal Lecture).  
TUES. Royal Institution, 3.—'Archæology of Rome,' Mr. J. H. Parker.  
— Civil Engineers, 8.—President's Annual Conversations.  
WED. Geological, 8.—'Glaciation of the Northern Part of the Lake District,' Mr. J. C. Ward; 'Alluvial and Lacustrine Deposits and Glacial Records of the Upper Indus Basin,' Mr. F. Drew; 'Nature and Probable Origin of the Superficial Deposits in the Valleys and Deserts of Central Persia,' Mr. W. T. Blandford; 'Cephalopoda-Bed and the Oolite Sands of Dorset, and Part of Somerset,' Mr. J. Buckman.  
— Society of Arts, 8.  
— Literature, 8.—'Karian Inscriptions,' Rev. A. H. Sayce.  
THURS. Royal Institution, 3.—'Light,' Prof. Tyndall.  
— Royal, 8.  
— Antiquaries, 8.—Election of Fellows.  
FRI. Royal Institution, 8.—'Radiation of Heat from the Moon,' The Earl of Rosse.  
SAT. Royal Institution, 3.—'The Historic Method,' Mr. J. Morley.  
— United Service Institution, 3.—'Tactics of the Three Armies as modified to meet the requirements of the Present Day,' Capt. H. Brackenbury.

#### Science Gossip.

CARDS have been issued for the Annual Conversations of the Institution of Civil Engineers. It will take place on the 27th, in the West Galleries of the International Exhibition.



TEMPER'S Comet was seen by Mr. Hind at Twickenham on the night of May 16th, still excessively faint. It is now at about its nearest distance from the earth, that is, seventy millions of miles.

PROF. KLINKERFUES, of Göttingen, has recently had his attention directed to a record, in the Byzantine annals, of a great star-shower (*ἀστέρων δρόμος πολλός*), which would seem to have been observed in or near Constantinople about the beginning of November, A.D. 524. A comet was seen there during great part of the previous month. Prof. Klinkerfues thinks it probable that this meteor-shower, as well as others seen in China in November, A.D. 837, and in Egypt on November 18th, A.D. 899, has some connexion with the fine shower seen so extensively on the 27th of last November, and at Madras, as a comet, on the 2nd of December. It is well known that the latter moves in the orbit of Biela's Comet, though it follows that body at a considerable distance, unless some further unknown cause had displaced it since last seen. Prof. Klinkerfues finds it probable that a comet seen in China in the year 1162 is identical, or has some close connexion, with Biela's Comet. M. Quetelet continues his examination of the shooting-stars on the night of the 27th of November, and gives the observations of Mr. Newton, of Yale College, United States.

It is not a little amusing to find, in the May number of the *Zoologist*, a curious note, by the Rev. John Macrae (of Glenelg, Invernesshire) and the Rev. David Twopenny (of Stockbury, Kent), on the appearance of an animal, believed by them to be that which is called the Norwegian serpent, off the western coast of Scotland, while the authors were on an excursion from Glenelg to Lochowen, in August, 1872. The writers give sketches of what they think they saw; and the editor adds a note, expressing his firm conviction that there does exist a large marine creature, unknown to naturalists, which has given rise to the belief in a sea-serpent.

AN elaborate memoir, 'On the Secondary Rocks of Scotland,' by Mr. J. W. Judd, appears in the current number of the *Journal of the Geological Society*. This is a memoir of rare merit, and gives the result of much original work done by the author in the north-east of Scotland. We believe that Mr. Judd has returned to the North to follow up his researches on Scottish geology, and extend them to the Western Isles.

SOME observations on the microscopic structure of certain Irish granites have been laid before the Royal Geological Society of Ireland, by Prof. Hull, Director of the Irish Geological Survey.

MR. PERKINS's paper on his new dye-stuff, called Anthrapurpurin, is published in the *Journal of the Chemical Society* for May, and is illustrated by actual samples of fabrics dyed with this material, and placed by the side of others dyed with alizarin.

ANILINE is found by M. Langorrois to be capable of arresting the putrefaction of animal matters, even when exposed at a high temperature to atmospheric influences.

It has been recently suggested, by the Rev. W. J. Berkeley,—our great authority on cryptogamic botany,—that the arches of railways, at present unused, might be profitably utilized for the cultivation of mushrooms.

A NEW gas-burner, known as Wallace's burner, has been found, by Mr. G. J. Warner, to be peculiarly adapted for producing sensitive flames. The gas flame issuing from such a burner is singularly sensitive to sound, especially to high notes.

FOR upwards of forty years the *ipeacuanha* plant has been cultivated in the Royal Botanic Garden, Edinburgh; but it is only of late that the plant has been propagated. The continued destruction of the *ipeacuanha* plant in Brazil, and the risk of scarcity in the supply of this valuable remedy for dysentery in India, called attention to the desirableness of introducing its cultivation into our Indian possessions. Great numbers of the

plant have, therefore, been sent from Edinburgh, and extensively distributed in India. A paper on this subject, by Prof. J. H. Balfour, will be found in the last part of the *Transactions of the Royal Society of Edinburgh*.

M. DESAINS was elected, by the Académie des Sciences, at the *séance* of the 12th of May, a member of the Section of Physics, in the place of M. Babinet, deceased.

SOME curious facts have been brought by M. Colladon before the Société de Physique et d'Histoire Naturelle de Genève in a paper, entitled 'Effets de la Foudre sur les Arbres,' and published in the *Mémoires of the Society* for the year 1872, the second part of the twenty-first volume.

THE Académie Royale de Belgique publishes a communication, from M. Terby, 'On the Planet Mars,' in which the observations made by Lord Ross, Padre Secchi, and other astronomers, are carefully compared with his own.

THE death is announced of Christopher Hansteen, for many years Professor of Astronomy and Applied Mathematics at the University of Christiania, Norway, and Director of the Observatory there. He made many valuable contributions to our knowledge of terrestrial magnetism, and was sent by his Government on an expedition into Siberia, with that object, in the year 1828; to whom we principally owe the establishment of 11'1 years as the length of the periodicity of the magnetic declination, a period which also agrees with that of the maximum and minimum frequency of the solar spots, and which appears to be connected with that of many other terrestrial phenomena. Prof. Hansteen died on the 16th of April last, at the advanced age of upwards of eighty-eight.

DR. PETROWSKY, of St. Petersburg, has contributed to Pflüger's *Archiv für Physiologie* some recent chemical analyses, showing the comparative composition of the grey and white substances of the brain. These researches were undertaken at the instance of Prof. Hoppe-Seyler.

L'Institut for the 7th of May gives the important portions of a paper, by M. Chautard, 'On the Influence of Rays of Various Colours in the Spectrum of Chlorophyll.' Amongst other matters of interest, he explains the persistence of green in the leaves of some plants late in the autumn to be due to the presence of resinous or fatty matter in the plant. He finds that chlorophyll dissolved in fixed oils is not sensibly altered after many days' exposure to full sunshine,—dissolved in water it changes rapidly.

Les Mondes of the 8th of May gives a well-considered abstract of a paper, by M. E. Edlund, upon 'The Nature of Electricity,' which appeared, in February, in the *Annales de Chimie et de Physique*. It is a very philosophical examination of an exceedingly difficult subject; and, whether the hypothesis of M. Edlund be maintained or not, it is deserving of a thoughtful consideration.

M. CZERMAK, of Leipzig, communicated, in December last, to the Academy of Sciences of Vienna, some curious experiments on Hypnotism,—or, as it is often called, Braidism,—as observed upon man, and, more especially, on animals. He shows that the causes producing sleep and catalepsy, which are the most efficacious, are those which secure the fixedness of attention and of the eyes. The experiments are an extension of the celebrated *Experimentum mirabile*, described by Anathasius Kircher in 1646. It appears that by very simple manipulation fowls and other birds may readily be thrown into a cataleptic state. Czermak's paper, published in Pflüger's *Archiv*, is an interesting contribution to our knowledge of this obscure condition of our nervous system.

HEER ROESSLER publishes, in the *Journal für Praktische Chemie*, some contributions to our knowledge of the metal Indium.

It is interesting to learn, from the report of the Director of the Jardin d'Acclimatation, the well-known institution in the Bois de Boulogne, that the zebra—an animal usually considered to be

quite intractable—has been successfully domesticated in the gardens.

THE *Canadian Journal* gives an interesting paper, by Dr. H. Alleyne Nicholson, entitled, 'Contributions to a Fauna Canadensis, being an Account of the Animals dredged in Lake Ontario in 1872.'

It is worthy of note that Mr. E. H. Hoskins, of Lowell, Massachusetts, U.S., has showed, by experiment, that collodion may be usefully employed for the preservation of charred paper. Many papers charred in the great fire of Chicago—bank-notes, &c.—were treated with collodion, which forms a thin transparent film, and dries in a few minutes. The printing or writing can be read through this film. We give this on the authority of the *Scientific American*.

## FINE ARTS

THE SOCIETY OF PAINTERS IN WATER COLOURS.—THE SIXTY-NINTH ANNUAL EXHIBITION IS NOW OPEN, 5, Pall Mall East, from Nine till Seven.—Admission, One Shilling. Catalogue, 6d. ALFRED D. FRIPP, Secretary.

INSTITUTE OF PAINTERS IN WATER COLOURS.—THE THIRTY-NINTH ANNUAL EXHIBITION IS NOW OPEN. Admission, One Shilling. Gallery, 53, Pall Mall. JAMES FAHEY, Secretary.

NEW BRITISH INSTITUTION GALLERY.—The Old Bond Street.—THE NINTH EXHIBITION OF SELECT PICTURES AND DRAWINGS, British and Foreign, is NOW OPEN.—Admission, including Catalogue, 1s. T. J. GULLICK, Sec.

DORÉ'S GREAT PICTURE OF 'CHRIST LEAVING THE TOMB.'—The 'Triumph of Christianity,' 'Christian Martyrs,' 'Francesca de Rimini,' 'Neophyte,' 'Andromeda,' &c., at the DORÉ GALLERY, 28, New Bond Street. Ten to Six.—Admission 1s.

NOW OPEN.—THE SUMMER EXHIBITION OF THE SOCIETY OF FRENCH ARTISTS, 164, New Bond Street.—Eugène Delacroix's great Picture, of the 'Death of Sardanapalus,' and Jules Dupré's 'Southampton Meadows,' are NOW ON VIEW, at the above Exhibition. Admission, One Shilling, from Ten to Six. CH. DESCHAMPS, Secretary.

## THE ROYAL ACADEMY. (Fourth Notice.)

It may not be amiss if we next notice a few of the more remarkable landscapes. Travelling rapidly from Paris to London, we brought with us fresh and undisturbed impressions of the landscape art of our neighbours as displayed in the current *Salon*, and are thus able to compare it with pictures on the walls of the Royal Academy. We feel bound to declare that the supposed supremacy of England in this branch of art is a thing of the past, if the show in Burlington Gardens can be taken as representing England. That it does not fairly represent our landscape-painting is true; but, on the other hand, it is also true that not a few able French landscapists are not contributors to the *Salon* of this year. It is not wonderful that English landscape-painting should be in this deplorable condition. The Royal Academy has for many years pursued a line of conduct which could lead to no other result. With us the honours of the "line" were, until quite lately, almost entirely appropriated by figure-pictures. In Paris, at least one-third of the row of examples before the *appui* are now, and always have been, landscapes. We do not mean by this term such productions as those of Messrs. Sydney Cooper, Ansdell, and their imitators, nor the purely scientific studies of Mr. E. W. Cooke, to which nothing similar is to be found in France at all, neither can we consider the noble nature-pieces of Mr. Hook as landscapes proper, but we mean exclusively landscapes in the strictest sense of the term. It is to the credit of the hangers of the current Academy Exhibition that a fair proportion of the "line" has been conceded to landscapes *per se*—whether that space has been wisely apportioned among the contributors, is another question; and there is also the third question, whether or not the proffered contributions were wisely sifted by the Selecting Committee before the results of its labours were handed over to the tender mercies of the "Hangers." We have to deal with what the two Committees have placed before the public, and it is not without dismay that we contemplate a large proportion of the works thus brought to view. Coarse, unlearned workmanship, that is sufficiently good to express the crude or trivial sentiments of

Messrs. V. Cole, Smart, and MacWhirter,—flashy "tricks" of mannered manipulation, such as are the delight of Messrs. P. Graham and MacCallum,—prose of the consistency of floorcloth and the sensitiveness of timber, without inspiration, blind, purposeless, hopeless, dull,—invade the galleries here. The worst, by far the worst, of all this is, that Messrs. Hunt, Brett, Knight, the Linnells, Naish, Oakes, and a very few more, exhaust the list of men who continue to practice landscape-painting as an art. The nakedness of the land has been, so to say, suddenly made evident by the action of this year's Hanging Committee. This is the first step towards a better state of things.

The conscientious workmanship of Mr. E. W. Cooke is honourable to him, however far it may be from satisfying the requirements of art proper. His *Venetian Fishing Craft (Bragozzi) caught in a "Borasca" in the Adriatic, off Fort St. Andrea (310)*, besides possessing a title which is half as long again as it ought to be, is elaborate without being artistic, and even without being faithful to nature in colour or in atmospheric effect; for Mr. Cooke will never persuade any one that waves resemble these combinations of iron with ice, or that Italy, except in his eyes, has skies like painted iron. Nevertheless, as a design, there is not a little "go" in this work: the large luggers, with the painted sails, which Mr. Cooke, and Turner before him, have so often painted, their almost Dutch build, are fairly represented here, with the well-filled sails, the nets hoisted high out of the water and swaying against the mast. In fact, the whole gives a sense of motion which is not common. By the same artist is *Steeple Rock, off Serpentine, Kynance Cove (419)*, the well-known pyramidal rock rising from the white sand of the place, with its surroundings of low cliffs and herbage. This is more like an elaborate and careful diagram than a picture. The drawing of the numerous and diversified planes of the mass of serpentine, and the modelling of its innumerable facets, are very curious indeed; but this is not art, although it shows abundance of patience and learning, and a large amount of dexterity. *Dutch Pinks drying Sails and Nets (921)* possesses the characteristic excellencies and defects of both the above.—Miss Boyd has a capital little frost piece in *Winter on the Thames at Chelsea (484)*, a view of Cheyne Walk; an effect of sunlight on snow, with the shadows of the parapet and trees treated with considerable taste and perfect fidelity. The snow-laden foreshore, the misty air, with the sun in a halo, are all admirable.—Mr. Inchbold's *The Green Horae of St. Mark's (141)* shows the famous colossi of bronze, standing in sunlight over the great square of Venice. This picture, although needing a little more labour, is very fine, good in colour, and noteworthy for the foreshortening of the statues and for the aerial effect. The same artist contributes another picture, which, to our minds, seems not sufficiently finished, and yet charms us by the treatment of the distance, by the broad fidelity of the local colouring, and by the poetical suggestions it conveys. This is *The Cornwood Valley, Devon (1003)*. We think Mr. Inchbold has not done himself justice in either of these works.—Mr. W. Field's large landscape (501) of a bay, with a group of children racing on the sands, exhibits, in the figures, at least, much spirit of action, good composition, and diversity of design; but the foreshortening of the curve of the bay is by no means perfect, nor is the aerial perspective of the work beyond challenge. The line of cliffs in the distance is prettily done, but the sea is rather painty and opaque.—A picture of a similar kind, Mr. C. Hunter's *Three Fishers (526)*, is painted with some confidence. Three men mend a net, which is spread on a beach. There is little of solid and good, or even genuinely "clever" workmanship here; of invention or pathos, absolutely nothing. The picture is crude in execution, and the drawing of the figures is curiously bad. We wonder what can have induced the painter to put the man on our right before the public. He is without form or joints. *Trawlers Waiting for Darkness (386)*, by the same, might be taken as a

tolerably good test of a critic's knowledge of nature and of the essentials of sound draughtsmanship and painting. The work looks all right at first sight, and really possesses considerable merit; but it will not bear examination. The shining evening light on the wavelets which a breeze raises on the sea, their colour, the atmospheric treatment, the modelling of the craft and of the accessories,—not one of these features will bear scrutiny like the road in Mr. W. Linnell's picture, *Over the Heath (447)*, Mr. Knight's waves in *Ramsey Island (107)*, or the rocks in Mr. Naish's *Most Northerly Point of Devon (539)*;—still less can we venture to bring any feature of this landscape face to face with Mr. Brett's wave-worn stones in *A Morning amongst the Granite Boulders (681)*. The want of brilliancy, the flatness, and defect of crispness of touch in Mr. Hunter's pictures render them a striking contrast to each and all the above-named works. Mr. Hunter also sends *After a Gale (1082)*.

Mr. Herbert shows his peculiar feeling for flesh in painting in *Mary Magdalene at the Foot of the Cross (No. 302)*, a three-quarter figure of an extremely ascetic female pressing her hands on the stem of the Cross. The weak point in this work is the conception of the expression, which is deficient in strength, although it is unnatural in its exaggeration. The face is as wan as ivory, and there is not a sign of humanity in the texture of the skin. On the other hand, the draperies have the appearance at least of having been treated with more skill and care than Mr. Herbert usually condescends to bestow. The drawing of the eyes is quite beyond our comprehension. Whether the picture be or be not taken as a devotional, rather than a realistic and faithful representation of the incident, we think it is a mistake, and not a good work of art.

Mr. Cope's conception of *Mary Magdalene at the Sepulchre (309)* is effective, but rather melodramatic. Mary kneels at the entrance of the cave, and turns suddenly at the appearance of Christ. The figure of the Saviour is deficient in beauty and dignity, the proportion of the body to the limbs is not correct, and the expression lacks intellect and gravity. Neither is the workmanship of the picture sound and solid. Modern English ideas of the most solemn subjects of this class are evidently not what they ought to be.—We cannot praise Mr. Thorburn's *Eliaser and Rebecca at the Well (315)*. The head of Rebecca is too small, and the whole work is extremely tame.—On the contrary, *The Conference between Manasseh Ben Israel and Oliver Cromwell (322)* proves Mr. Hart to possess a clear and sound idea of the dramatic elements of a fine historical theme. There are some executive shortcomings, which, considering how telling this composition is, and how excellent the treatment of the design, it would be ungracious as well as ungrateful to point out. The composition is learned, and shows that the artist has entered fully into the subject in hand. The effect of light and shade is so strong and homogeneous, that the work keeps its place among a crowd of pictures which possess no greater technical merits, and do not display a tithe of the thought apparent here. Mr. Hart has two other works, *The Experiment (362)*, a chemist examining a solution, and *Reading Dickens (1021)*, a modern subject, both of which deserve more attention than they are likely to obtain.—To Mr. Orchardson's *The Protector (194)* we have already alluded. It shows a lady, who lacks beauty of feature, walking with a large dog in a neglected pleasure; both are startled by signs of approaching danger. The execution here is thin and flimsy to an extreme,—in fact, the picture is nothing more than a large and effective sketch of a rather spirited design. *Oscar and Bain (208)*, two dogs, we have already examined sufficiently. *Cinderella (354)* is surely misnamed. A very slatternly girl stands at the side of a fireplace, in a chamber which is awfully squalid. The best parts of the work are the kitchen utensils on our right. We doubt if it is worthy of a member of the Royal Academy, especially one who still shows considerable ability,

and formerly painted with some solidity and skill, to exhibit such work as this.

Mr. Cope contributes a design which is more successful than his scriptural picture, *Yes or No? (175)*, a modern young lady, half-kneeling, half-sitting,—so we read the attitude, but the drapery on her limbs is not explicit enough to enable us to settle the point: however this may be, she is certainly writing a letter at a desk; a messenger appears at an open doorway. The effect of bright daylight is rendered with much truth, and the treatment of the accessories is so pleasant that it goes far towards redeeming the obscurity of the drawing. The flesh is bright, but suffers from an excess of needless yellow. Mr. Cope sends also a portrait, and *Parting Words (432)*.—We must not forget Mr. Frith's *Breakfast-Time (139)*, a smart housemaid at a window feeding a canary in its cage. The work is rather crude, but not so slight and pretentious as it might have been. It is not wholly devoid of that tact and skill which, some time ago, distinguished the works of Mr. Frith.

One of the best of the humorous pictures here is Mr. Hodgson's *Jack Ashore (329)*; a row of ill-looking Arab and other soldiers squatted on a bench outside a palace in Morocco; another soldier on guard, with a flint-lock musket at his shoulder; an orange-seller, who, since he is a descendant of the Prophet, wears a green haik, chatters at the side of the latter, and rests on the step before a doorway. A stalwart English sailor, in his tight white trousers, holds a short pipe just drawn from his lips, and contemplates, not without astonishment and contempt, but, most of all, with rising wrath, the motley group of soldiers before him; for it is evident that, whatever he may think of the natives, they regard him as a subject for laughter, which may express itself in "chaff." The expressions here are extremely good and highly characteristic. The picture is brightly, clearly, and pleasantly coloured; on the whole, it is the artist's best work. Mr. Hodgson's other contribution is the capital *Tunisian Birdseller (894)*.—Mr. Pott has produced more than one dramatic picture of merit. His education appears to have been French, for he has caught French *élan* in putting subjects before the spectator, a prime and indispensable necessity in works of this class, if not in all which are not devoted to art *per se*. With our painters, the common mistake is to regard the subject as nearly all that is demanded for a picture. One consequence of this has been, that a large proportion of current English design is merely illustrative of literature. Literature, too, is with us sometimes subordinated to "illustrations," e.g., 'Don Quixote,' with the designs of M. Gustave Doré, which, by the way, have a distinct value. 'Paradise Lost' and the 'Idylls of the King' had, however, no such value, when "illustrated" by the same hand, and yet the texts were so completely sacrificed to the designs as to be almost thrown away. To Flaxman, who made designs to Æschylus, Homer, and Dante, and to Stothard, who gave a new, but not the aptest charm to 'Robinson Crusoe,' nothing of this kind was known. Fancy Flaxman's reception of a proposition to subordinate 'The Seven before Thebes,' or 'The Divine Comedy,' to his outlines! Mr. Pott has, in *On the March from Moscow (337)*, kept to his subject, with singular good fortune, and introduced a wavering line of soldiers wading in snow, and led by a tall, gaunt grenadier, with a drummer-boy on his shoulders. The whole is capital—much better than what we had from the artist last year. Mr. Pott has another picture, to which we shall come by-and-by.—Mr. C. Calthrop is an artist who has caught the spirit of the French school of dramatic designers. *La Levée de Monseigneur (346)*, a large picture, of considerable pretensions, is flashily, but cleverly, conceived and executed. We are bound, however, to say, that although Mr. Calthrop falls by his own fault into the category of showy painters, his work is by no means so unblushingly tricky as those of MM. MacWhirter, P. Graham, Orchardson, &c. Mr. Calthrop's picture gives the interior of an enormous state bed-chamber, with a gigantic bed and its



voluminous hangings, its trappings, tapestries, mirrors, pictures, carpets, cabinets, and all other things to match: a boy of royal blood is lolling in a chair, while his shoes are deferentially fitted to his feet by a valet; he plays with a toy cannon the while. A noble attendant stands by the fireplace; a Cardinal, with others, enters the room, and is barked at by a dog. A second valet prepares hair-tongs in a brazier. The spirit with which these figures are combined and designed, the effectiveness of the picture, and its many sparkling qualities, make one regret that Mr. Calthrop does not give his abilities fair play in sounder workmanship. Let him look round these rooms, and he cannot help seeing how swift is the downfall of mere cleverness, how sure the rise and long the success of real labour.—Mrs. E. M. Ward's cleverly-painted and pathetic *Chatterton*, 1765, (361) we have already briefly described. It shows the ill-trained genius in the chamber he took to himself in his mother's house at Bristol, busy with a forgery so foolish that it can hardly be called an imposture. He is visited by one of his relatives. Mrs. Ward has been eminently successful in rendering the diverse effects of light and shade in an interior illuminated from two points: her figures are capably designed, and tell the story with remarkable success. Altogether, this is decidedly the best of the artist's works: her advance in technical power must be pleasing to all.—There is excellent work in Mr. H. Goodall's *Capri Girls Winnowing* (372), a group of damsels in the shade of a wall. The execution of the picture is conventional, but there are some charming elements in the design.—Mrs. Alma Tadema's *Mamma's Chair* (383), a child lolling in a seat, possesses many fine, solid, and powerful qualities, especially colour and bright lighting. In the latter respect this is, perhaps, one of the most striking pictures here: the design is excellent.

Mr. Wallis's *Despatch from Trebizond* (977) we have already mentioned, and now commend it to general attention. It is one of the most brilliant, original, and artistic pictures in the Exhibition. Two merchants of Venice are seated on a bench at St. Mark's, reading a letter which has been delivered to them by a courier, who stands before us, waiting to take the answer from Venice to Trebizond, or wherever they may require. The merchants wear red robes and black caps, and their hair is "frizzed" in the mode of the sixteenth century in Italy. The "colour" produced by these costumes, and the lucid surfaces of the wall to which the figures are opposed,—the marble being of diverse tints, and enriched with sculptures,—is superb.—With Mr. B. Rivière's *Argus* (464) we are disappointed, not to say dissatisfied. Ulysses contemplates his dying dog. There is a vast deal of pathos, at once intense and genuine, in the head and expression of Argus, but the pose of his body is so awkward, that it interferes with the grace of the composition, and disturbs the spectator, who cannot readily tell why the picture is so "uncomfortable" to look at. Ulysses is not of much account, the figure being rather tame, and even commonplace. The execution of this work is slighter than that of the artist's 'Daniel' or his 'Circe.' We must wait another year before Mr. Rivière surpasses himself.

Mr. J. Clark has several capital pictures, among which the best is *The Farmer's wooldest Da'ter* (478), a young housekeeper, with a little brother at her side, seated, and peeling apples. The expression of the child is admirably given; and the pathos of the work is healthy and homely. This artist's *Early Efforts* (140), a boy sketching a portrait of his sleeping grandfather, has character, but is not so good. There is abundance of simple nature in the picture of children playing in a garden (183), by the same.—Mr. Herbert's conception of the head of King Lear (487), albeit it is a study for a picture in the Houses of Parliament, can hardly be called a fine one: this is not Lear, but a blatant old gentleman of the nineteenth century.—There is plenty of action in *The Rush for Water: Scene during the Ramadan in Morocco* (488), and Mr. Burgess has bestowed considerable care on

its execution. It cannot be seen to advantage here, or even completely examined, but it appears to be a prosaic rendering of a subject of no value.—In *The Critics* (494), by M. A. Neumanns, visitors in the studio of a Dutch artist, there is a great deal of careful painting, especially of the accessories of the room. The girl who is looking at the picture on the easel is capital.—Mr. Gow's *Introduction of Lady Mary Wortley Montagu to the Kit Kat Club* (495) has many good points for a work of its class; but a picture must depend for its success on its subject or its execution, and we do not see much chance for this one on either ground.—*Edith* (551) is the picture by Mr. G. D. Leslie which we overlooked. It represents a lady in a white dress, seated on a garden bench, and is evidently a portrait. It is remarkable for breadth, simplicity, and harmony of colour and tones in low keys, and a face of great tenderness and sweetness of expression.—Sir J. Gilbert's *The First Prince of Wales* (593) is an essentially commonplace representation of the alleged exhibition of the baby Edward the Second: a lady shows him to preposterous bearded men and soldiers. As a piece of theatrical art this work is acceptable, but otherwise it is simply absurd; its colour, instead of being splendid, errs, like the design, in excess, and is garish: the effect, although striking, is showy rather than fine.

In *Homeless* (840), Mr. H. B. Roberts hit on a novel subject, which, excepting its lack of intensity in pathos, reminds one of the late Mr. Rankley's picture, 'The Doctor's Coming.' A gipsy's caravan is on fire, and the helpless inmates stand to see their home destroyed. Although the figures are rather "common," this work is a genuine one, so far as it goes.—*Deus Justus et Misericors* (575), by Mr. W. V. Herbert, jun., is one of those pictures at which it is difficult to look with patience; the feelings it provokes are intensified, because it injures as much as possible Mr. Alma Tadema's three works, 'The Dinner,' 'The Wine,' 'The Siesta.' Mr. Herbert's large and intensely crude picture hangs immediately over those three little gems. Men and women in a gondola pass a crucifix sculptured on a wall in Venice with the motto, "Deus Misericors." On seeing that, unless it be sinful to use gondolas, and, with moderation, drink wine, no one of this party is doing wrong, we could not help echoing, "Good Gracious!" the exclamation of a lady standing near, and wondering what on earth Mr. W. V. Herbert means. The people in the boat are dull and stupid; but—except one, who, through Mr. Herbert's bad draughtsmanship, seems about to pour wine into her own bosom—there is none of whom it can be said that he or she seems to have a soul to be saved. The picture is coarsely handled and crudely coloured. Mr. Herbert should do a great deal of honest hard work before venturing again on such subjects.—*Mending the Old Cradle* (600), by Mr. A. Stocks, an interior, shows a man at work on a wooden cradle. There is nothing in this figure to call for special notice or awaken interest, except the head of the little child in the mother's arms, and the deft execution of a pot of field flowers which appears on the dresser behind the figures.—In Mr. Yeames's old-fashioned subject, *The Path of Roses* (517), we have a happy pair just about to quit a church porch and enter on a path where their friends have strewn flowers. The bride and bridegroom are in Cavalier costumes. The expressions, attitudes, and even the painting of the figures recall the pleasing, but somewhat weak and tame efforts of the late Mr. Frank Stone in similar pictures. We trust Mr. Yeames, who has shown much original power and considerable skill, is not ambitious of assuming Mr. Stone's abandoned mantle. There is much in this picture that is pretty, but nothing that is vigorous or really vivacious. The artist has not been sufficiently stirred by his subject to enable him to do more than give an artificial gaiety to his design. The work is at once pleasing and trivial, in fact, not worthy of Mr. Yeames, in spite of several agreeable points of colour and grouping. Mr. Yeames has

two other works here, *Pleading the Old Cause* (98) and *The Morning Rehearsal* (240), which do not call for special remarks.—*The Quack Doctor of the Piazza Rotonda, Rome* (511), by Mr. Halswelle, disappoints all those who looked for vigour and force of character in the work of a painter who, although conventional in his execution and choice of materials, often displayed power sufficient to interest, if not to charm the observer. The figures occupy the space in front of Agrippa's great temple; among them is a group attending to the man whose name occurs in the title of the picture; but, although there are many figures in several groups, we fail to see any incident which can be said to justify the existence of the design. Nor is the execution of the picture powerful or solid enough to attract admiration—on the contrary, it is extremely flimsy and sketchy. *Il Madonnajo, an Image-Seller of the Kingdom of Naples* (1085), by the same gentleman, is a little less flimsy than its fellow; but the mere manual dexterity which so frequently serves Mr. Halswelle's turn is here at a discount, owing to his ever-present mannerism and neglect of the nobler qualities of Art. He seems, we regret to say, to work up, year after year, the same soulless materials, the same hackneyed Italian models, in tiresome but picturesque costumes. Here is the black-haired man, with a yellow kerchief about his head, the old green coat and red vest, and the swaggering air, we know so well. Here is the young female to match him, with her ancient trappings. Here, too, are the unfailing old umbrella, the priests in their black robes, and the regulation sky of the Roman studios. As are the materials of the picture, so is the art employed on them. We trust to be forgiven for thinking that of mere *bric-à-brac*, whether of animated models, or furniture, or costume, we have had more than enough.—In Mr. Gale's *Eyes to the Blind* (525) we have art of another and much more careful kind, and yet not wholly satisfactory. A boy leads an old blind man; both are in Oriental costumes: the faces have been carefully painted, but they, as well as the design, lack vivacity, and fail to interest the spectator. A much better work by the same artist has ample vivacity in the principal figures, but lacks power; it is styled *Abraham sends away Hagar and Ishmael* (1034), and is decidedly Mr. Gale's best work, whether considered in respect to the design or the execution. The unfortunate mother of the boy who was destined to avenge his own and her injuries, passionately protests against the injustice of their expulsion; her face, with its forcible and intensely human expression, and her vigorous action, is highly commendable: the boy, bearing his weapons, walks close before his mother, and is a very happily designed and executed figure; the draperies are excellently painted. Abraham is, in face and attitude, very tame indeed; he does not seem ashamed of himself, nor moved by an overpowering feeling of any kind. This is unfortunate, where the rest is good.

An error, perhaps inevitable in an early edition of so laborious a compilation as the Catalogue of this Exhibition, led us to ascribe Mr. Webster's 'An Interested Adviser' to Mr. E. M. Ward.

#### THE SALON, PARIS. (Third Notice.)

M. Gustave Doré's *Les Ténèbres* (No. 491) contains a vast number of figures of men assembled in Jerusalem "at the sixth hour of the day," but the work relies for a melo-dramatic success on a landscape effect. From the street, we see to the distance where the Mount of the Crucifixion appears with its three crosses and their burdens standing out against a ghastly white opening in the clouds, and appearing far bigger and more prominent than was possible, unless, indeed, through a miraculous interposition. The design, if not vulgar, is, at any rate, a travesty of the sentiment which would justify the painting of the subject at all. To a fourth-rate French theatre M. Doré would be invaluable as a getter-up of scenic effects, but being as a designer what he has become, he had better

let the Crucifixion alone. M. Doré need not be so anxious to challenge comparison with the works of the greatest masters. The designing of the figures, whether taken as a whole, or examined in detail, is stagey. The picture, in fact, is one of the crudest pieces of clap-trap which M. Doré has produced. We prefer him as the painter of *Le Désert; Souvenir des Alpes* (492), a snow-piece with pines, &c. On looking at the colouring of the latter, an idea arose irresistibly in our mind which associated its vivid green with the supernatural verdure of certain pickles, due to some poisonous stuff employed in the manufacture. On looking at snow as painted by M. Doré and M. Daubigny, one cannot help seeing that there is snow and snow. However, M. Doré's false Alps are preferable to his Jerusalem trumpery. It is hard to be obliged to write thus of one who is a man of genius, and, in a peculiar and limited way, was a master of imagination, satire, sardonic spirit, and, in the narrowest possible mode, of chiar-oscuro. But how strong a head and heart were required to withstand the ruinous effects of the peans of applause which have attended his crudest efforts. There have appeared whole series of articles containing laborious analyses, both in English and French, of his works, in which they were sorted by thousands, and the artist compared to Dürer, to Callot, to Michael Angelo! Profound speculations as to what he meant, and what he did not mean, may have amused the critics, but they could not benefit M. Doré.

*Les Secrets de Madame* (706), by M. Hamman, and *Le Secret de la Soubrette* (707), by the same, show pretty interiors of the time of Louis Quinze, with incidents such as are supposed to characterize that period and no later one. In the former, a young wife, wearing what is, we believe, called a blue slip, but which ignorant man may be content to call a petticoat of satin, and other brilliant garments, is placing in a cabinet a letter, which she has been reading till alarmed by approaching steps. There is hardly any incident more common in French design than this; but M. Hamman has given to the attitude and expression of the figure so much spirit and vivacity, that his work is most acceptable. The pose of the lady is graceful; the lighting and textures of the picture are charming in their brightness. Notice the piquant yet modest way in which the contours show through the dress. The subject of 'Le Secret de la Soubrette' may be guessed at. A waiting-maid, alarmed in vigorous love-making by footsteps,—the same, probably, as those which startled her mistress in her more innocent pastime,—has shut into a cupboard a person, the tail of whose coat is faced with red, and bears a silver button; she backs against the cupboard in active alarm. The picture is pretty, and sparkles with light.

We go a long way back in time when we pass from these pictures to their neighbour, by M. Luminais, whose *guerriers Gaulois* are known in nearly every country in Europe, and it must be admitted, are usually welcome, notwithstanding a certain pomposity which hints at a common origin with the tragic stride of the theatre, and its attendant conventions; but, next to reality, the thing most likely to please is the acting of one who believes in himself; and there cannot be a shadow of doubt that M. Luminais heartily believes in his grandiose *guerriers*, with their broad and stooping shoulders, their bare breasts, their feet slowly lifted to time, which tramp, rather than walk, making one laugh a little who sees in this action the origin of much in these works. Long live Evariste Luminais, honoured pupil of Léon Cogniet, a master who was not without grandiosity, nay, not without even grandeur of conception; and who never failed to be dramatic. In *Retour de Chasse dans les Gaules* (981) we have, of course, the Gaulish chieftain on his huge horse, going up hill, and in a declamatory attitude addressing four tremendous *guerriers Gaulois*. Well do we know their long hair, their prodigious drooping moustaches, their ponderous shoulders, and their massive limbs, that seem to shake the earth. These personages bear suspended on poles the corpse of an

enormous boar. In these figures there is, as ever with M. Luminais, a certain characteristic stateliness of dramatic action. M. Luminais is a vigorous and original painter, with such style in his works that one can always look at them with satisfaction; and as we turned away from this one, it was with a thought how many Royal Academicians we could offer to France in exchange for this clever designer and capital painter. It might be possible to spare several, and throw an "outsider" or two into the bargain; yet, whom could we offer?

There is another picture by M. Luminais here, *L'Envahissement; Guerriers Gaulois surpris à la Vue d'une Femme Noire* (980), a group of slaves, of various nations, at the sides of the pedestal of a statue in an antique market, among whom is a negress crouching, much to the astonishment—this is dramatically given in the artist's best manner—of several armed Gauls who have stalked through the crowd of less enormous men. The figures of the white and tawny women are well conceived and designed. The painting is broad and vigorous. —In the same saloon with M. Luminais's 'Retour de Chasse' is a picture by M. Munkacsy, which, under a very different name, was exhibited at the French Gallery, in Pall Mall; it is now called *Épisode de la Guerre de Hongrie en 1848* (1102). —*Les Dernières Cartouches; Défense d'une Maison cernée par l'Ennemi* (1110), by M. Neuville, represents, with a great deal of passion, the interior of the *entresol* of a house, with soldiers firing from behind beds and other defences set in the windows; two, kneeling in front, search in vain for cartridges in a box: a wounded officer leans against a cabinet, another lies dying on a bed; and the usual incidents of the situation appear in cracked furniture, corpses, smoke, and flames. Another picture by the same artist is *Le Halage au Cabestan, Xport* (1109), and perhaps better painted, though not so dramatic in subject and treatment. A fisher family are labouring at a rude capstan, hauling their vessel on to the beach. The design is very good. —M. Merle has painted many pathetic pictures like *Une Folle* (1042), a young woman nursing a block of wood, which she has clothed as a baby; she looks wildly between the tangles of her black hair at the passer-by. Although a little melo-dramatic in sentiment, there is much that is truly pathetic in this face, while the execution of the figure is solid, and not without power. —M. Maignan's rôle is that of the historical humourist in the choice of subjects, of a dramatist in design. He has a picture here which sparkles with colour, is enriched with much grace, and is marked by considerable freedom of design, *L'Éducation du dernier Roi de Grenade* (988),—a picture founded on the story that Aïxa received, instead of instructions in horsemanship, lessons in the art of riding ostriches. Here is the boy, mounted on a stately bird, which, with a companion, both adorned with picturesque trappings and splendid ornaments, halts before a throne, being guided by a lady, who is gorgeously clad in scarlet and gold. This occurs in a superb hall. The whole picture shines with brilliant colouring, and is attractive from the graceful grouping of the two birds, the dash with which their plumage is given. —*Confiance* (458), by M. C. Delort, illustrates the care which ought to be bestowed on the study of lines in composition; and the advantage of originality in such matters as disposing the hands of a figure. Two gossips sit at the side of a pond on the outskirts of a city. The expressions are capital; that of the man who clasps his knees is the better; the painting of his flesh is good, but rather hard; notice the design of the clasped hands and their arms. —M. Cernak has a high reputation; he contributes *Épisode de la Guerre de Monténégro, en 1862* (253), a picturesque, though rather spectacular design. An old chieftain, wounded, is borne on a litter by his followers down a rocky pass; while women and girls, kneeling on ledges as he is carried past them, salute him and weep. The story is carefully and vigorously told; the execution is powerful and learned; especially observe the face of the old man, his languid expression, the drawing of his

hands, as well as the draughtsmanship of the hands and arms of the bearers in the front. —Near this hangs M. Charnay's *Le Jour des Morts* (269), a little picture of a lady making an enormous wreath of chrysanthemums, in an apartment decorated with abundance of the same flowers. The face is absolutely devoid of beauty and sentiment, but the rich grouping of the flowers and their painting are charming. —In *Jeune Mendiant Savoyard* (330), M. Collette has a seated figure of a boy with a fiddle. The piteous eyes make his face extremely pathetic, but his features are slightly out of drawing, and, what is uncommon here, the modelling of the flesh is thin and flat, while the painting of the costume is very weak. —*Plus d'Espoir!* (27), by M. Artz, is a common subject dramatically treated and fairly painted. It represents an interior with a cold morning light; a young mother seated at a death-bed. The artist's power in expression is not displayed, except in the child. The work is pathetic in its effect, and otherwise attractive.

Those who look at M. P. Billet's *Coupeuses d'Herbes* (122), peasant women and children, kneeling and reaping field-plants close to the earth with sickles, will easily see that he is a pupil of M. J. Breton, and has carried his admiration for his master so far as to imitate him. Apart from this, the picture, though rather dull in its colouring, has many excellent points. *Retour du Marché* (123), by the same, is much more agreeable; and besides it is a less close reproduction of the style of M. Breton. The figure of the girl trudging along in a sunny landscape is capital; she carries a red umbrella. —M. Aublet's *Intérieur d'Atelier* (32) is powerfully and richly painted. An old room, with pictures on its tapestried walls, mirrors, and arms. Almost the best painted element here is the tapestry behind a cabinet on our left; but the whole is excellent. By the same artist is what may be called a study in white and crimson, one of those which painters find in unlikely places. The locality of this is *Boucherie Ducourroy, au Tréport* (33); the whitewashed walls are stained with blood. A butcher holds a sheep while it bleeds to death. In spite of the repulsiveness of the subject,—and M. Aublet might have done more than he has to reduce the offensive features of his work,—this is a remarkably fine piece of art, painted with extreme care and solidity, so as to be admirably modelled, and with such fidelity in the representation of light as to be at once brilliant and sound in a high degree. —M. Anker's *L'Ours de Neige* (15), school-boys making a snow-monster, a picture of the kind Mr. Webster affects or affected, has much good character and some humour. The same artist's *Le Jeu du Berceau* (16) is more to our taste. Two pretty children are playing at "scratch-cradle": one, notice her sunny smile, is teaching the other the trick of the string. There is excellent painting in the flesh and dresses here. The work is frank and positive in touch and handling.

We may not unprofitably interpose a few examples of flowers and still-life, in which this Exhibition is less rich than usual. Most effective and brilliant in the latter class is Mrs. Alma Tadema's *Le Miroir* (9), a study of flowers before a convex mirror and standing in a glass; a tulip lies on the table. This is painted with great strength of colour and tone; a charming disposition of the former, and much richness in the latter. —By Madame L. Daru we have two capital pieces, *Flours des Champs* (410) and *Flours de Serre* (411), contrasted subjects, the chief defect in which is that there is not contrast enough between the pictures. Although rather flat and cold, these flowers are painted with freedom and a good sense of style. —In M. Couder's *Bouquet de Fleurs des Champs* (370) the flowers appear in a copper vase, and are painted with airiness and precision, softness and breadth; the abandon of the composition is characteristic of the subject. —Madame Graindorge, in *Intérieur de Cuisine* (666), exhibits the finest piece of still-life in the Dutch mode which we have seen for a very long time; it comprises a brass pan, an iron stove, tin pot, serviette, &c. The tone of the



work is perfect; its solidity charms the eye, and it is rich in colour.

In No. 107, *Le Passe-Temps, Auvergne*, by M. Berthon, we have a good picture, a peasant knitting, as she waits in the sun-flecked shadow of a beech. Here the effect of light and shadow is capably treated, and the picture is in excellent keeping; notice also the painting of the woman's dress, and the look of disappointment on her face. The numerous nudities here lead us to suppose that beauty of face must be much rarer in France than beauty of form. M. Courtat's *Sieste* (381), M. Aubert's *Réveil* (30), and a dozen or two more, show this.—There is characteristic merit in M. Bonnat's comparatively unimportant picture, *Barbier Turc* (136), a shaver, whose victim crouches on a high block with his hands about his knees, and offers his head to the razor, which is deftly wielded by the barber, who stands before him. This work is capably painted, sound, well lighted, and is a good example of draughtsmanship in the way the figure is put on its feet. A much more interesting picture, by the same, is *Scherzo* (137), a young Italian damsel tickling a child. The work is quite worthy of M. Bonnat, and remarkable for richness of colouring, solid painting, and firmness, to say nothing of the extreme vivacity of the expressions, which are strong enough to excite a sympathetic smile. Notice the fine and sound flesh-painting of the child's pendent arms, in front of the picture. Personally, no one can regard this painting without unmixed delight, except those only who, like ourselves, abhor the Italian costume, not because it has not eminently picturesque elements,—yet these, we think, are fewer than many assert,—but because it is associated in their minds with so many objectionable pictures, the idle productions of idle men.—*Un Marchand de Bibelots* (117), an Arab in a splendid dress, examining a dagger, by M. Beyle, has characteristic French spirit, but is flimsy in execution and pretentious, yet the colour is sparkling. *La Toilette de l'Atelier* (116) is by the same; a boy polishes a salver, which is painted with amazing freedom and spirit.—M. Baader's "*Du Côté de la Barbe est la Toute-Puissance*" (44) illustrates an old French proverb. A young woman-barber is busily shaving a stout military officer of the seventeenth century, holding his nostrils, and having her razor in uncomfortable proximity to his face, or throat. His figure is handled rather crudely, but hers is capably designed, and painted with great sweetness and care; the flesh is too pale. Her face, with its laughing expression, is good.

M. Boulanger will more than sustain his high reputation with *La Quête de l'Aid-Sir, à Biskra, Province de Constantine* (158), which illustrates a local custom of children at the end of the Ramadan, taking their fathers' sabres, and going about chanting before the houses and shops. The custom is a pretty one, and has analogies even in England. The scene is a sort of public place in Algeria: a numerous group of boys of many ages, each armed with a sabre which is much too big for him: the weapons differ as much as the children's nationalities; here is a portentous French cavalry sabre, which probably has a curious history; there is one which is amazingly like an English sailor's cutlass; and then appears the mere big knife without a guard, ill-balanced, and probably kept sharp with difficulty, for, unlike western or northern swords, this is a sharp tool. The boys themselves are full of spirit, grace, character, and glee; their leader, a tall, handsome lad of twelve years, holds a brass dish for gifts, and turns to his fellows with an admirably-rendered expression of rebuke, and an order to keep better time in the chant. Here is another lithe lad, not so old as the former; there stands a full-faced fellow, with his eyes loose in his head, who never will be good for anything but to obey, and must not be depended on for that; here is a young Moor; there a boy whose father must have been a negro, his mother, perhaps, an Arab; there a long-faced youth, descended from beyond the Atlas; next is one who looks as if he had a French father. This capably characteristic group of lads

is watched by the shopkeepers before whose "establishments" they perform, with the listless air of approval which is common with them. The only recognizable defect in this picture is that its accessories, and especially those of the background, are opaque and painty.—Another artist of considerable reputation is M. James Bertrand, who sends two examples, neither of which will do more than sustain that reputation he has already achieved. One of these is *Cendrillon* (109), a life-sized figure of the damsel seated, or rather half-reclining on the floor, in an attitude we are not unaccustomed to associate with the works of the painter, who, although not a mannerist, is fond of recumbent, or semi-recumbent figures, e.g., his 'Marguerite' of a recent *Salon*. Here appears again a turquoise-coloured dress, similar to that which we have seen before, and a face of triangular and beautiful form such as we have not forgotten, the same soft eyes, the same slight figure, long limbs and graceful movements. Cinderella is musing before the fireplace, delaying to wash a plate, with a capital and pathetic expression; she is not a cinder-wench, but, as she should be, a young lady doing domestic work. M. Bertrand paints in a large, free, scholastic way, with a fine, if not a noble sense of form, a feeling for elegance rather than strength, and delicacy rather than solidity of modelling—in fact, a little more of the good qualities in his execution would make him almost a first-rate painter; a little less, and this is what we dread on his account, would render his pictures flimsy. Another work by him here is *Idylle* (110), a rather French Cupid seated on the earth, bow and arrows in hand, clasping his knees, and looking outwards steadily, with a vague and dreamy expression, which is suggestive enough. A dead dove of his mother's lies at his feet. This picture is very pretty in all respects. Its drawing is, however, not beyond question, but the flesh-painting, though thin in handling, has a great deal of tenderness in its colour.—M. Buland's *Portrait de M. G. C.* (203) reminds one, by some of its qualities, of the peculiarities of the works of Mr. Alma Tadema, being wrought in powerful colour, painted with a full brush, and with great force of general tone; but, in spite of its vigour and brilliancy, it lacks harmony, the last grace of art in chromatics, and, still more, repose. It is called a portrait, and represents a young lady, in a gorgeous Japanese costume, seated on carpets, pipe in hand.—Madame Antigna has a good picture in *La Jeune Mère* (20) playing with a baby on her knees, in an old French cottage. Here is an excess of brown colour.

We may conclude with the pictures of Madame Henriette Browne. "*Ca ne sera Rien !*" (196), two figures, nearly life-sized: a young French mother tying a bandage across the face of a little girl, who dabbles with the water in a finger-glass. The expressions cannot be too much admired,—indeed, they are too good for the subject,—and the painting of the flesh is perfect, with a little rawness, or rather coldness of tint in it. But observe the solidity of the modelling and the perfection of the drawing. In colour, this is a study in white, but not a brilliant tint of the hue; the dresses supply this. The figures are placed in a red curtain near a yellow cushion, with black introduced to "steady" the whole. *Le Médaillon* (197) has grave, very mournful pathos. It shows the head and bust of a lady seated, holding a miniature of a child; her features are in shade, her hand sustains her face, which leans sideways, and shows the signs of sorrow, dark rings about the eyes, and lips which are a little swollen. The dress is black, the bonnet is of the same colour, and the figure is on a green background.

## SALES.

THE prices obtained at the Boulevard des Italiens, 26, Paris, on the 5th, 6th, 7th, and 8th inst., for pictures belonging to M. le Marquis de la Rocheb—, were, in francs, as follows: M. Corot, Vallée de Marcoussis, 3,800,—Decamps, Samson défait les Philistins, 3,100; Le Bon Samaritain, 4,150,—Delacroix, Waterloo, 6,200; Héliodore, le Spoliateur du Temple, terrassé et battu de

Verges, 7,500,—M. Diaz de la Pena, Baigneuses, 13,000; Sous Bois, 10,500; Plaine de Barbizon, 4,850; Au Caire, 3,005; Forêt de Fontainebleau, 20,000; Jeune Mère Smyrniote, 11,000,—M. J. Dupré, Soleil Couchant, 3,950; Marée Basse, 11,000; Troupeau de Vaches, 6,000; Le Vieux Chêne, 25,000,—M. Guillemin, Le Première Leçon de Danse, 3,700,—Leys, Le Maréchal-ferrant, 8,400; Comptoir d'un Négociant Anversois au XVI<sup>e</sup> Siècle, 3,100,—M. Millet, Le Troupeau d'Oies, 16,000; La Baratteuse, 9,700,—T. Rousseau, Les Peupliers, 10,200; Le Vallée du Bas-Mendon, &c., 13,100; Les Chevaliers, 35,500,—M. Ziem, Crépuscule, 3,100,—Constable, Le Cottage, 24,500; Le Baie de Weymouth, 56,500,—J. Crome, En Forêt, Crépuscule, 4,000,—J. B. Crome, Près de Norwich, la Nuit, 21,000,—Hopner, Portrait de Jeune Fille, 4,000,—Jackson, Portrait de Canova, 8,000,—R. Ladbroke, Le grand Chêne, 13,000,—Morland, Le Cabaret de la Fête-de-Bœuf, 5,100,—Raeburn, Portrait d'un Invalide de l'Hospice de la Marine, à Greenwich, 7,000,—Reynolds, Portrait de Sir G. Yonge, 6,000,—Cranach, La Femme Adultère, 4,000,—Goya, La Belle Fille de Goya, 7,500,—Van Artrois, Coques, et Bout, Le Rendezvous de Chasse, 27,300,—Coques, Portrait d'un Gentilhomme, 18,000,—Fyt, Chasse à Courre, 10,000,—D. Teniers, Le Chirurgien de Village, 12,000,—Verbruggen et Netscher, Portrait de Jeune Femme dans une Guirlande de Fleurs, 9,000,—S. de Vos, L'Infante Isabelle, Gouvernante des Pays-Bas, 13,200,—Boilly, La Rose qui Tombe, 3,620,—Fragonard, Amours endormis sur les Roses, grisaille, 3,320; Portrait de la Guimard, 9,610; La Lettre, 3,800,—Lépicier, Le Jeune Dessinateur, 10,000,—A. Van Beyeren, Un Étal de Poissonnier à La Haye, 9,725,—A. Cuyt, Les Bords du Rhin, 4,000,—Goyen, Les Bords de la Meuse, grisaille, 3,320; C. de Heem, Guirlande de Fruits, 3,050; Vanitas, 4,800,—P. de Hooghe, La Jeune Mère, 5,550,—N. Maas, Portrait de Cornelis Bloemaert, le vieux, 6,300,—K. Molenaar, Bords de la Meuse, 3,900,—Antonio Moro, Isabelle de Valois, Fille de Henri II., 18,100,—Aart Van der Neer, Marine, 5,600,—A. Pynacker, Paysage d'Italie, 7,200,—J. Van Ruysdael, La Chapelle Norvégienne, 37,100; L'Entrée du Village, 15,000,—J. Van Ruysdael and P. Wouwerman, La Chaumière en Ruines, 31,000,—J. Van Ruysdael, Alkmaar, d'Hiver, 3,050,—J. F. Soolmaker, La Reentrée du Troupeau, 3,600,—Jan Steen, La Fin du Tonneau, 9,000; La Femme au Corsage Bleu, 4,000,—D. Valkenburg, Poule protégeant ses Poussins, 3,550,—J. C. Verspronck, Portrait de Femme, 5,600,—S. de Vlieger, Le Moerdijk, 4,650,—Weenix, La Fontaine, 3,500; Le Halte, 5,000; L'Automne, 4,000,—E. de Witt, Le Tombeau de Taciturn, à Delft, 5,500,—T. Wyck, La Cuisinière, 3,400.

Messrs. Christie, Manson & Woods sold the following water-colour drawings, the property of the late Mr. John James, likewise pictures and water-colour drawings belonging to others. The prices are in guineas. Drawings: D. Cox, View of Dort, 160,—W. Hunt, The Portrait, 95; A Disciple of Isaac Walton, 220; Purple Grapes and Pear, 180; A Farmyard at Cashibury, 80; Bird's-Nest and Apple-Blossoms, 170; Lilac and Bird's-Nest, 310; The Eavesdropper, 520,—Mr. F. Tayler, The Meet, 145; A Scene from 'Waverley', 175,—De Wint, Cornfield, Lincoln, 340,—C. Fielding, Sussex Downs, 430,—Turner, Hastings Beach, presented by the artist to Sir A. Carlisle for medical attendance, 845,—Mr. F. Tayler, The Leading Hound, 215,—W. Müller, View of Whitchurch, 500. Pictures: Mr. T. Webster, The Sick Child, 205,—Mr. Linnell, Mountain Shepherds, and the companion picture, A Landscape, with figures, 1,850,—Mr. P. Graham, Afternoon Clouds, 385,—Mr. B. W. Leader, The Wetterhorn, 450,—Mdlle. R. Bonheur, A Landscape, with sheep, 300,—Mr. Frith, Claude Duval, 1,950,—Mr. T. Faed, "A listener never hears good of himself," 1,100; "Only Herself," 600,—D. Roberts, Verona, 425,—Mr. F. Goodall, Raising the Maypole, 1,400; Hever Castle, 240,—A. Scheffer, Christ weeping over Jerusalem, 950,—Wilkie, The Cottar's Satur-

day Night, 580.—Collins, Cockle Gatherers, 200.—C. Fielding, Arundel Castle, 410.—Turner, The Avalanche, 360.—Stanfield, A Coast Scene, 330.—J. Phillip, The Dying Contrabandista, original sketch, 140.—Madame H. Browne, A Scene during the War, 360.—An Episode in the Franco-German War, 370.—The Female Capmaker, 450.—Mr. Linnell, An Illustration to Blake's 'Songs of Innocence,' 730.—The Ford, 855.—Mr. W. Linnell, Milking Time, 220.—M. E. Frère, Happy Days of Childhood, 120.—Bonington, A Church at Rouen, 105.—W. Müller, A Stream in North Wales, 260.—D. Cox, View in North Wales, boys fishing, 305.—J. Holland, Recollection of an Evening Effect, Venice, 190.—Mr. W. E. Frost, Narcissus, 180.—Mr. E. W. Cooke, Vessels Scudding in a Light Gale, 315.—Mr. T. S. Cooper, A Landscape, with sheep and cows watering, 280. Total of the sale, 32,350*l*.

Two large enamelled perfume-burners were sold in Paris the other day for 10,000 francs. A fresco by Raphael, God blessing the Earth, was sold to M. Haro for 207,500 fr., and another fresco, The Marriage of St. Cecilia, much injured, 11,500 fr. We believe the former has been purchased for the Louvre. The 'Antiope,' by Rubens, has been bought by M. Allard, of Brussels, for 200,000 fr. Delacroix's reduction of 'Sardanapalus' has been acquired by M. Prosper Crabbe for 95,000 fr.: Delacroix obtained for it 70,000 fr. A picture by Beltraccio, La Vierge, l'Enfant Jésus, et St. Jérôme, was sold in Paris, the week before last, for 5,200 fr.—Vierge et l'Enfant, by B. Luini, 3,850 fr.—Vierge, by Perugino, 4,000 fr.—Paysage, by Both, 11,500 fr.—Un Savant dans son Cabinet, by G. Netscher, 4,400 fr.—Paysage, avec figures, by A. Verboom, 3,000 fr.—Le Sommeil de Vénus, by Boucher, 6,200 fr.—Renaud et Armide, by Coypel, 4,120 fr.—Portrait de Mlle. Ledoux, by Greuze, 3,900 fr.—Jeune Fille en prière, by P. Ledoux, 9,600 fr. Sculpture: Houdon, Buste de Jeune Fille, connu sous le nom de "La petite Lise," 8,050 fr.—Deux bustes, de Jeune Faune, et d'un Satyre, 5,550 fr.—At the sale of the collection of M. le Marquis de B—, Halte de Chasse, by Stoop, sold for 3,360 francs.—Teniers's Tabagie Flamande, 4,550 fr.—Habitation Hollandaise, &c., by J. Van der Heyden and A. Van de Velde, 8,000 fr.—Portrait Equestre de Louis XIV., by P. Mignard, 3,100 fr.—Paysage, avec Rivière, by P. Wouwerman, 4,200 fr.

### Fine-Art Gossip.

On Friday night of last week the Royal Academicians met, and elected, by a large majority, Mr. John Marshall to succeed the late Prof. Partridge as Professor of Anatomy in the Royal Academy. Mr. E. M. Barry was, at the same time, elected Professor of Architecture, and Mr. Weekes, Professor of Sculpture. The resignation of Mr. J. P. Knight, who has been for so many years Secretary of the Royal Academy, has been accepted. His successor will be a layman, no Member of the Academy being, in future, eligible for this office. The election of the new Secretary will take place as soon as this decision has been ratified by the Queen, which is expected to be done shortly.

We regret to have to record the death of an amiable and accomplished historical painter, Mr. Charles Lucy, which took place on the 19th inst. Mr. Lucy, who was fifty-nine years of age, has been so long before the world, and had so many friends, that most of our readers will remember how conscientiously executed all his pictures were, and what pains he took with them. We may be able to furnish some details of his career next week; meanwhile, it may be interesting to state that he first appeared at the Royal Academy as a portrait-painter in 1838. His 'Interview of Milton with Galileo' was at the Academy in 1840. His large and engraved pictures have been better known in England and America than those of most painters of his standing.

The Etruscan sarcophagus in terra-cotta, recently bought from M. Castellani by the British Museum, has been thoroughly repaired, and is now exhibited

in the Sculpture Gallery, where the frustrum from Ephesus recently stood. This work is extremely curious; and the figures on the lid are vivacious in their expressions and actions. The bas-reliefs on the sides and extremities of the sarcophagus are worthy of minute study.

The picture by Constable, entitled 'La Baie de Weymouth,' in the report of the recent sale in the Boulevard des Italiens, was bought by Mr. J. W. Wilson, of Paris, for 56,500 francs, and by him was generously presented, together with a sketch by the same artist for 'Salisbury Cathedral,' to the Louvre. The authorities of the French national collection had, in ignorance of Mr. Wilson's desire to have Constable's genius represented among the treasures in their charge, been competitors for the purchase of the former picture, and bid as high as 56,000 francs for it. The Louvre acquired, however, 'Le Cottage,' by Constable, for 24,500 francs, so that it now possesses three works by our countryman.

The result of the efforts made to raise money for a testimonial to Mr. George Cruikshank is, that 841*l*. 6*s*. have been gathered for the purpose.

The commencement of the Museum of Copies from Masterpieces of Painting, in course of formation by the French Government, is deposited in one of the large square chambers in the Palais des Champs Élysées, and is accessible from the exhibition of the Salon. It already contains many fine works, such as Raphael's from the Vatican and Farnesina, Titian's 'Bacchus and Ariadne,' in the National Gallery, and others from different collections, all of the size of the originals. When our National Gallery is complete, we presume a similar collection will be formed in England.

VISITORS to the picture-galleries of the Louvre, especially those who go to the Salon Carré, have often complained that the place seems to have become a complete manufactory of copies of the pictures. This would be unfortunate enough for all, except the ladies and gentlemen who work there, but much worse is it that, instead of seeing the 'St. Michael,' 'Belle Jardinière,' 'La Joconde,' Titian's 'Entombment,' or the other treasures of this collection, it is impossible to get near them, so numerous and so large are the copies, so closely packed are the copyists. When we were there the other day, a huge canvas hid even the head of 'St. Michael,' and it was only by disturbing an affable gentleman, to whom our apologies are due, that we succeeded in getting a glimpse at the Antonello. Cannot this nuisance be abated? or was it to supply these industrious copyists with models that France "conveyed" or purchased these masterpieces?

THE library of the Academy of the Fine Arts at Vienna has lately been enriched by the acquisition of the famous collection of woodcuts, engravings, and etchings, by and after Albert Dürer, made by Herr Hüsgen, and recently the property of an artist of Frankfurt. This acquisition comprises three essays in MS. by Dürer.

MR. TOOVEY, Piccadilly, has sent us a series of forty-two fine lithographs, produced in a bold fashion of enriched outline, and very effective in style and treatment, being "Selections from the Frescoes by Raphael in the Vatican," drawn from the originals, and lithographed by Signor N. Consoni, under the superintendence of L. Gruner. These large and handsome transcripts, derived from the series commonly called "Raphael's Bible," give a noble idea, far better than can be got from most engravings of the greatness of the style, the abundant freedom of movement, the dramatic wealth and energy, of the famous compositions of Raphael. They were, we believe, originally prepared for the decoration of walls in schools of the higher class, colleges and studies, or staircases. For the decoration of such places, nothing could be better than these drawings. In all of them, with but a few exceptions, these copies are not of quite equal quality,—the distinguishing elements of Raphael's designs are obvious; and thus they reproduce

much of what is most valuable on the ceilings where Raphael's scholars painted them from his designs. The gravity and simplicity of the compositions in general bear Raphael's hand-mark. The immortal composition, 'Abraham and the Three Angels,' a masterpiece of masterpieces of its kind, has its proper grandeur and grace of style; the movement and intense vitality of 'Lot's flight from Sodom' are rendered most satisfactorily. 'Jacob's Dream,' which half the world has agreed to consider among the finest designs in the realm of art, is admirably suggested; 'Jacob asking Rachael's Hand' is another triumph of decorative design, a work of the highest quality, and well expressed here. All remember the lovely group of Jacob, his wife and children, on the camel, in 'Jacob's Return.' 'Joseph relating his Dream,' one of the wonders of composition, is here. The fame of 'The Fall' and 'The Expulsion,' in the cupola of the first arcade of the Loggia of the Vatican, believed to have been painted by Raphael himself, is world-wide. 'Joshua Commanding the Sun,' a much more elaborate composition than the greater number of those which are better known, is equally noble; nor is 'The Worshipping of the Golden Calf' deficient in any quality belonging to the finest style; of this the rendering before us is capital. 'The Judgment of Solomon,' of the "Bible" series, though less famous than its fellow of the same subject, is extremely Raphaëlesque. 'The Queen of Sheba,' the angels in 'The Adoration of the Shepherds,' the entire design of 'The Adoration of the Magi,' 'The Consecration of Solomon,' 'The Fall of Jericho,' 'The Exile from Eden,' 'Abraham and Melchizedek,' and a dozen more, have enough in them to afford an education in design and composition. They each possess a certain graciousness and dignified sweetness, to say nothing of the evident spontaneity of the invention, which are sufficient to elevate the observer's mind even without his being conscious of it, and this we take to be the noblest function of decorative art.

### MUSIC

\* PHILHARMONIC SOCIETY.—Conductor, Mr. W. G. Cousins.—St. James's Hall.—FIFTH CONCERT. MONDAY, May 21, at Eight o'clock.—Symphony in C minor (Schubert); Concerto in G, No. 3 (Rabindstein); Piano-forte, Dr. Hans von Bülow. Overture 'Euryanthe' (Weber); Pastoral Symphony (Beethoven); Piano-forte Solos, Dr. Hans von Bülow. Overture, 'Alfonso and Estrella' (Schubert); Vocalists, Mdlle. Irma de Murka and Signor Campanini.—Stalls, 10*s*. 6*d*.; Balcony, 7*s*.; Unreserved, 5*s*.; Admission, 2*s*. 6*d*.—Stanley Lucas, Weber & Co., 84, New Bond Street, W.: Austin's Ticket-Office, St. James's Hall; Cock; Chappell; Mitchell; R. Ollivier; Keith Frowse; and A. Hays.

HANS VON BÜLOW and VIEUXTEMPS, last time this Season, TUESDAY NEXT, May 22.—MUSICAL UNION.—Quartet in (6*s*) E flat, Mozart; Piano Quartet, first time, Op. 38, Rheinberger; Sonata, Piano and Violin, Bach; Sonata, E flat, Op. 31, Beethoven; Nocturne, Op. 37, and Valse, Op. 43, Chopin.—Family Admissions, one Guinea, for Three Single Tickets, Half-a-Guinea; to be had of Austin, or paid for at St. James's Hall. Doors open quarter to Three.

J. ELLIS, Director.

### 'LA FILLE DE MADAME ANGOÏ.'

M. CHARLES LECOQ first acquired a certain amount of fame in Paris by his operas, 'Fleur de Thè,' 'M. de Crac,' &c. In them he displayed freshness and spontaneity of melody, together with careful orchestration; and on the strength of these early essays, M. Humbert, the Director of the little theatre of the Fantaisies-Parisiennes, at Brussels, commissioned him to produce a three-act *opéra-bouffe*, 'Les Cent Vierges,' the libretto by MM. Chivot, Duru, and Clairville. This was in March of last year. The work had a prodigious success, was transferred to Paris, and has gone the round now of nearly all the European Opera-houses. The 'Cent Vierges' was followed, last December, by another three-act lyric drama, called 'La Fille de Madame Angot,' the book by MM. Clairville, Siraudin, and Koning. M. Humbert, the Director of the Brussels Fantaisies-Parisiennes, again proved that his liking for M. Lecoq was not ill founded, for the production has had a run of nearly 150 nights in the Belgian capital, and, since its transplantation to the Théâtre des Folies-Dramatiques, on the 21st of February last, has enjoyed such popularity in Paris, that it remains still in the *affiche*. Thanks to the enterprise of M. Humbert, 'La Fille de Madame Angot' was landed at the St. James's Theatre last Saturday evening. The



Belgian manager has imported principals, band, chorus, and costumes. With the exception of Mdle. Desclausas, who is playing the part of Mdle. Lange in Paris, the original Brussels cast is seen here. In Paris, Madame Paola-Marié is *Clairette Angot*, while the original representative of the character, Mdle. Pauline Luigini, is here. M. Lecocq's last opera is not of the Offenbach and Hervé school—this must be distinctly understood; the music is of the truly French national type—that of the genuine Opéra-Comique, of which Boieldieu and Hérold, Auber and Adam, have been the exponents. We have the melodious complements combined with part-writing and concerted pieces of orthodox form, and with instrumentation which is neither eccentric nor extravagant, but is laid out in piquant points and brilliant passages. It is essentially light and agreeable in quality, with ear-catching themes and refrains, and yet it is artistically conceived, developed, and carried out. The setting is that of a comedy of incident and intrigue, with a vivacious spoken dialogue, and is a picture of customs and manners of the period of the ruling Directory of Paris in 1798. The dresses, by M. Grévin, are an exact reproduction of the costumes of the first French Revolution—the high waists of the ladies, the large hats, peculiarly cut coats, &c., and the variety of colours, which was even extended to the umbrellas. Les Halles de Paris, as they existed, with their *poissard* community, and “Le Bal de Calypso,” the Vauxhall and Cremorne of Paris of eighty years since, are brought before us. The original Madame Angot was a popular type of the fishmarket woman on the French stage. “La Poissarde Parvenue” has been exhibited in a variety of pieces, and the dramatic colleagues of M. Lecocq have presented the public with a daughter of the famed “Marchande de Monie.”

Très jolie,  
Peu jolie,  
Possédant un gros magot;  
Pas bégueule,  
Forte en gueule,  
Telle était Madame Angot.

Clairette Angot (Mdle. D'Albert), in the first act, is on the point of marriage with Pomponnet, the barber (M. Jolly); but the coquette has fallen in love with Ange Pitou (M. Mario-Widmer), a street ballad-singer, who is a reactionary Royalist. Clairette, to break off her engagement to Pomponnet, sings a ballad attacking Barras (who does not, however, appear in the opera) and Lari-vaudière (M. Chambéry), but a spy, Louchard (M. Ernotte), the Vidocq of the day, arrests Clairette. In the second act she is conducted to the house of Mdle. Lange (Mdle. D'Albert), a famed Parisian actress, who also originally belonged to the community of the “Halles,” and who is under the protection of Barras. Mdle. Lange and Clairette were friends in early life. There follows a complicated scene, in which a conspiracy against the Directory is proposed, and the two ladies ascertain that they are rivals for the affection of Ange Pitou. In the last act, after she has brought the leading personages of the piece together, and there has been a dramatic quarrelling duet between her and Mdle. Lange, Clairette prefers to marry her intended, Pomponnet, the perruquier, on whose fidelity she can rely, rather than cling to Ange Pitou, who is but a Lothario, as well as a wandering minstrel.

The music is typical of the situations. After a lively overture, containing the leading themes dispersed through the opera, the first striking air is “La Légende de la Mère Angot,” “Marchande de marée pour cent-mille raisons,” sung by Amaranthe (Madame Delorme). This was re-demanded. The next remarkable number is the Chanson Politique, “Jadis les Rois, race proscrite,” sung by Mdle. Luigini. The *finale* is animated, and is excellently worked up, the cries of the populace of the market being well contrasted with the forcible passages of the police agents. In the second act will be found the best numbers of the opera, comprising a chorus in six-eight time in G, for female voices (“Les Merveilleuses”), followed by a charming duet between the two rivals, Clairette and Mdle. Lange (“Jours fortunés de notre enfance”), encored.

There is also a capital quintet in D, well voiced; but the *finale* is full of dramatic power, beginning with a chorus of conspirators, quite original and exciting (which had to be given twice), succeeded by the entrance of the Hussars of Angereau, who are won over by Mdle. Lange's presence of mind in changing the overcoats of the plotters, who are there in ball dresses, and mix with the soldiers in a captivating waltz, “Tournez, tournez,” until the curtain falls. In the last act there is a comic duet between M. Chambéry and M. Jolly, a well-written trio, and the quarrelling *duo* between Mdle. Lange and Clairette, whose market manners are indicated energetically. M. Théodore Warnots conducted the opera with tact, and secured precision in the *ensemble*. The acting was good, especially that of the Mesdames Luigini and D'Albert, in positions often perilous, according to the notions of English audiences; but the *poissard* points were depicted with such ease and freedom from coarseness as to be really exhilarating. It must not be supposed that in this opera fine voices will be heard. Nothing of the kind—there is not a first-class organ among the principals; but such is their instinct, intelligence, and taste, that their vocal defects are scarcely cared for. Whether this curious picture of market and revolutionary characters in Paris eighty years since will be as absorbingly attractive to a London audience as it has proved to Belgian and French opera-goers, it is difficult to predict; but the music of itself ought to be a source of high gratification, if only because M. Lecocq has proved that for comic opera there is no occasion to resort to imitative instrumentation, to boisterous and coarse modulations; and that tune, naturally developed, will still retain its hold on the cultivated as well as popular ear.

#### THE ITALIAN OPERA-HOUSES.

THE return of Signor Rota to Her Majesty's Opera has been the only event of interest. This baritone-basso, who made his *début* at Drury Lane last season, is one of the most successful of the many new artists introduced at the Opera-houses. He combines, with a voice of sympathetic quality, an excellent method; he is, in fact, a thoroughly well-trained singer, and he sang the music of Alfonso the King in Donizetti's “Favorita” last Saturday, admirably. The new tenor, Signor Aramburo, is something like “single-speech Hamilton.” He produces an effect solely in one air, “Spirto Gentil,” in the last act; unfortunately, one swallow will not make a summer. Madame Nilsson will appear as Lucia this evening, with Signor Fancelli as Edgardo; but the lady's Mignon and Edith Plantagenet are both anxiously looked for. Mdle. Alwina Valleria was announced to repeat the character of Marta last Thursday night. Signor Aramburo's next part will be Manrico, in the “Trovatore,” next Monday; and on Tuesday M. Capoul will return to Drury Lane in “Faust,” the French tenor being engaged expressly for Wilhelm Meister, in “Mignon.”

At Covent Garden, Madame Adelina Patti maintains her supremacy. She has appeared as Zerlina, with the aid of M. Faure's Don Giovanni, and Madame Sinico's artistic singing of Donna Elvira. Last Monday Madame Patti appeared as Dinorah. We are asked by a subscriber why Madame Adelina Patti does not sing on a Saturday opera night, the only one which suits the members of the Legislature and many professional persons, and why Mdle. Albani, as in last season, absorbs this special evening? The two artists have, of course, nothing to do with this directorial arrangement; but, as the *Athenæum* abstains from what is known in operatic circles as the “forcing system” with any artist, be that artist who he or she may be, we may take this opportunity of expressing our opinion, that we have failed to recognize in the acting and singing this season of the Canadian *prima donna* the marked improvement that has been so much talked of. The young aspirant for vocal honours has some fine upper notes, which are of a ringing quality, but her middle and lower ones are faint

and hollow in *timbre*. As regards her execution, she is heard to the best advantage in *cantabile* passages, but she uses the *tremolo* in the *aria di portamento*; in *bravura* scales her execution is not neat and finished; and her shake is still defective. As an actress, her action continues to be stiff and awkward with the arms and hands, while her features are not susceptible of variety of expression. Besides, her stage deportment is not what the French call *distingué*. Mdle. Albani has yet to learn that “ars est celare artem,” and to master the details of a character so as to invest it with charm, completeness, and consistency. Our remarks are naturally based on comparisons; the lady has certain good points, but we must contend that to place her in the same category as a Patti, a Nilsson, a Lucca, or a Murska, is simply absurd. There are *prime donne* and *prime donne*, and Mdle. Albani is not in the first rank. To illustrate our meaning, we may remark that there is an artist at Covent Garden who has only appeared as Inez in the “Africaine,” Matilda in “Guillaume Tell,” Elvira in “Masaniello” and “Don Juan,” all more or less what are termed ungrateful parts. We refer to Madame Sinico; and yet the lady, as Covent Garden is at present, has by far the best founded pretensions to the *prima-donnaship*, after Madame Patti, of course. Her voice is sympathetic; she can act cleverly; and whatever she undertakes is artistically conceived and carried out. Since the above was in type, the Covent Garden advertisements state that on the 31st inst., next Saturday, Mdle. Patti will appear as Zerlina: therefore the subscriber's complaint is so far remedied. The Italian adaptation of Auber's “Diamans de la Couronne” is, it is stated, in rehearsal for Mdle. Patti's appearance as Caterina, and the revival of “Hamlet” is promised, with Mdle. Albani for the first time as Ophelia, and M. Faure in the title-part.

#### THE MUSICAL FESTIVALS.

THERE will be a larger number of musical gatherings this year, after the fashionable season has terminated, than has been usual. Among Continental celebrations, the fiftieth Lower Rhenish Festival at Aix-la-Chapelle, at Whitsuntide, the Schumann Festival at Bonn, in August, and the musical performances during the Vienna Exhibition, including the execution of the works of M. Gounod, in the Austrian capital, under the composer's direction, will doubtless attract many amateurs from this country. On the other hand, our meetings at home are of more than ordinary interest. First in importance, and in date, will be the triennial return of the unrivalled Birmingham Festivals, the fame of which now draws from abroad so many leading musicians and connoisseurs. Sir Michael Costa will be the conductor; the list of solo singers has not yet been published. But as regards novelties, there will be the new oratorio by Mr. A. S. Sullivan, and the two secular cantatas by Signor Randegger and Signor Schira. This meeting is fixed for the 26th, 27th, 28th, and 29th of August. The next one will be at Hereford, from the 8th to the 12th of September, being the 150th Festival of the Three Choirs of Gloucester, Worcester, and Hereford. Mr. Townshend Smith, the Cathedral organist, officiates, as usual, as Secretary, and will be the conductor, M. Sainton being the leader. Messrs. Cummings, E. Lloyd, Montem Smith, and Santley, and Miss Edith Wynne and Miss Enriquez, will be the leading English singers, and Mdle. Tietjens, Madame Trebelli-Bettini and Signor Agnesi, will be the chief foreign artists. The leading novelty will be the first performance of Sir F. Gore Onseley's oratorio, “Hagar.” Amongst the revivals will be Handel's “Jephtha,” and one of his Chandos Anthems, with additional accompaniments by M. Silas, and Spohr's “Christian's Prayer.” The other morning works will be Mendelssohn's “Elijah” and “St. Paul” (the last in the evening in the Cathedral), Rossini's “Stabat Mater” and Handel's “Messiah.” At the evening concerts in the Shire Hall there will be gleanings from Rossini's “Semiramide,” for Mesdames Tietjens, Trebelli-

Bettini, and Signor Agnesi, Beethoven's c Minor Symphony, Weber's 'Freischütz' Overture, Mendelssohn's 'Midsummer Night's Dream,' &c. A classical chamber concert will end the week's doings. In connexion with the Three Choir Festivals, a familiar face will be missed amongst their most active secretaries and managers, owing to the death of Mr. James Henry Brown, the mathematical and drawing master of the Gloucester Cathedral School, one of the foundations of Henry the Eighth. Mr. Brown, in conjunction with the late Dr. Evans, the master of the school, took the lead in many wholesome reforms in the management of the Triennial Festivals, and their example was successfully followed by the late Rev. R. Sarjeant, of Worcester, and the late Mr. Roger Kerrison, of Norwich. These three Secretaries were, indeed, the pioneers of art-advancement in their respective localities.

At the Bristol Musical Festival, under the direction of Herr Halle, in October next, Mr. G. A. Macfarren's new oratorio, 'John the Baptist,' which was so unaccountably withdrawn from the Gloucester Festival, will be produced.

For the Glasgow Musical Festival, in November, the co-operation of Mr. Mapleson's travelling Italian opera troupe has been secured. Sir Michael Costa's oratorio, 'Eli,' will be performed under his direction, with Mdle. Carola and Mr. Vernon Rigby in the leading parts. M. Carodus will be the *chef-d'attaque* of the orchestra. The Mold "Eisteddfod," under Mr. Gladstone's presidency, will attract the admirers of Welsh national music.

#### CONCERTS.

It is utterly impossible to keep pace, at this period of the year, with the morning and evening concerts, Matinées, and Soirées, not to mention recitals with single instruments. We can but briefly record the names of the *beneficiaires*, and of the artists who co-operate. Fortunately, the programmes do not call for notice by reason of their novelty—the beaten track seems to be followed by each professor; and it is only now and then that there is a new work or a *début* inviting criticism. The Ciabatta charitable concert, on Monday, did not bring back Signor Mario, as was promised; but with Mesdames Tietjens, Valleria, Roze, Murska, Purdy, and Trebelli-Bettini; Signori Gardoni, Campanini, Cantoni, Medini, Agnesi, and Borella; Messrs. Cowen, Cobham, and Santley; M. Paque; with four conductors, Signori Vera, Pinsuti, Tito Mattei, and Herr Ganz,—if they all appeared, which we do not answer for,—the visitors in St. James's Hall ought to have been satisfied. At the other charitable concert, at Covent Garden, on Wednesday night, with which was combined an operatic selection from 'Il Barbiere,' 'Lucia,' and 'Dinorah,' besides a *divertissement*, all the artists of the Royal Italian Opera naturally afforded their aid to the widow and children of the late Mr. Augustus Harris, and the result, we are assured, will be financially successful.

The morning concert of Madame Christine Nilsson, in St. James's Hall, on Wednesday, combined, with the attraction of the Swedish songstress, the ability of Mdle. Justine Macvitz, the Russian contralto, Mr. Sims Reeves; M. Duvernoy, pianist, and M. Lasserre, violoncellist, representing French skill; and Mr. T. Harper, the prince of English trumpeters. Mr. Leslie's Choir also co-operated.

Mdlle. Ida Henry, a very clever pianist, who plays classical compositions, was aided at her Matinée by M. Colyns, the Belgian violinist; Madame von Asten and Mr. A. Thouless, pianists; and the Misses Gaetano and H. Muir, vocalists.

Mr. and Mrs. R. Blagrove, at their concertina and pianoforte morning concert, of the 21st, had the assistance of Messrs. Dando, J. Zerbini, and Oberthür, instrumentalists, and the Misses M. Scott and Whinery, vocalists.

Mr. Otto Booth, the violinist, at his chamber concert, had the aid of Herr Jules Sprenger, pianist; Mr. Dando, Mr. R. Blagrove, Mr. H.

Parker, and Signor Pezze, instrumentalists; and Miss Purdy, vocalist.

Herr Halle, at his pianoforte recital on the 16th, introduced a Trio in c major, Op. 112, for piano, violin, and violoncello, by Herr J. Raff; a pianoforte and string quartet by Schumann, in e flat major, Op. 47; studies by Chopin, and sonatas by Mozart and Beethoven. Madame Norman-Néruda, Herr Straus, and Herr Daubert, were his coadjutors.

Amongst the new artists who have appeared at the Daily Orchestral Performances, under Mr. Barnby's direction, in connexion with the International Exhibition, at the Royal Albert Hall, have been Mr. W. H. Thomas (a son of Mr. Lewis Thomas, the basso), who played ably Mozart's Pianoforte Concerto in c, Mdle. Gips, Mdle. de Gourieff, and Miss Estelle Emrick, vocalists; and Madame Napoléone Viarino, pianist.

#### THE MUSICAL UNION.

SIGNOR JAEHL, of Trieste, a pianist of Continental fame, distinguished himself at the third concert, on the 20th inst., in St. James's Hall, by a fine performance of M. Stephen Heller's Impromptu in c sharp minor, Op. 129, Chopin's Nocturne in e flat, and in a Scherzino by Schumann. He has an elastic and delicate touch, a fluent and firm finger, and is altogether a performer who possesses a good tone, can phrase well, and can attack with accuracy with both hands the most intricate pianoforte passages. Associated with that remarkably accomplished violoncellist, M. Lasserre, Signor Jaell executed the Variations Concertantes in d, Op. 17, always an acceptable piece, as the variations enable the two artists to display sensibility and execution. The Pianoforte and String Quintet in A, Op. 114, by Schubert, derives its chief interest from the happy introduction of the *Lied* 'Die Forelle,' with its six fantasia variations; the *scherzo* and *allegro finale* have that grim humour bordering on the grotesque, which is peculiar to Schubert's classical chamber compositions. The quintet was steadily read by Signor Jaell, M. Vieuxtemps, M. Van Waefelghem (violin), and Mr. Edwin Ould (contra-basso). Beethoven's Quartet in c, Op. 59, of the set dedicated to Prince Rasoumofsky, was, however, the great attraction of the scheme; it was marvellously well interpreted by MM. Vieuxtemps, Wiener, Van Waefelghem, and Lasserre. Great responsibility attaches to every instrument, but each performer was up to the mark. The executive ability of every one is taxed to the utmost extent to conquer the difficulties of this masterpiece of contrapuntal ingenuity, the fugue in the *finale* being overwhelmingly complicated. M. Vieuxtemps, in a captivating air and *gavotte*, forming portions of a Suite, with a Prelude and Minuet, quite delighted his hearers by his execution of his own work. The day's scheme was full of interest.

#### Musical Gossip.

THE musical arrangements next week include the fifth Philharmonic Concert, on Monday, at which Dr. Bülow will play Herr Rubinstein's Pianoforte Concerto in c; and Madame Puzzi's Morning Concert in St. George's Hall. On Tuesday will take place the third Matinée of the Musical Union, at which Dr. Bülow, the pianist, and M. Vieuxtemps, the violinist, will take the lead. On Tuesday and Thursday, the Jubilee Singers, from America, will have evening concerts at the Hanover Square Rooms; on the 29th will be the final concert of Mr. Henry Leslie's Choir; on the 27th will be the annual evening concert of Mr. Sims Reeves; on the 29th, an afternoon concert at the Alexandra Palace, with leading singers from Her Majesty's Opera. On the 30th, Herr Halle's Pianoforte Recitals; on the 31st, Italian Opera Morning Concerts at the Royal Albert Hall (Her Majesty's Opera), and at the Covent Garden Floral Hall (Royal Italian Opera); in the afternoon will be M. Gounod's final Choir and Orchestral Concert, his programme including his 'Requiem,' 'Gallia'

cantata, 'Mireille' overture, 'Funeral March of a Marionette,' March from the 'Reine de Saba,' &c.

THE London Glee and Madrigal Union, under the direction of Mr. Land, are giving their annual series of concerts in St. George's Hall; the second took place on the 22nd inst.

THE English operas this week at the Crystal Palace were, Sir J. Benedict's 'Lily of Killarney,' on the 20th, and Auber's 'Fra Diavolo,' on the 22nd. The second Saturday Summer Concert will take place this afternoon (the 24th).

THE opening of the Royal Alexandra Palace will be celebrated by a concert of 1,000 performers this day (Saturday), conducted by Sir Michael Costa. The chief singers will be Mdle. Tietjens, Mdle. Carola, Madame Trebelli-Bettini; Signori Campanini, Borella, and Agnesi. Mr. Archer will preside at the great organ, built by Mr. Willis, under the superintendence of Sir M. Costa.

IN a series of letters, entitled 'The Collier at Home,' the *Manchester Guardian* supplies some interesting information about the musical leanings of economical operatives, for pianos and harmoniums are to be found in the dwellings in the pit villages. The collier boys buy concertinas, flutes, and fifes; and the music-publishers, particularly in Silkstone and Barnsley, find many investors for books of instruction and publications, choral societies being on the increase.

BALFE's opera, 'The Bohemian Girl,' has been given nightly this week at the Gaiety Theatre. Last Saturday afternoon, the opera-buffa troupe of the Islington Philharmonic Theatre migrated to the Strand Gaiety, and played the popular 'Fleur de Lys' of M. Leo Delibes, to the evident gratification of a large audience.

AT the Royal Albert Hall this evening (the 24th) there will be a Popular Ballad and Part-Song Concert, at which Madame Lemmens, Miss Dones, Messrs. Sims Reeves and Mr. Thurlay Beale, will sing, and Mr. W. Coenen will be the pianist, and Mr. Barnby the conductor.

IT may safely be stated that there have been only two truly great representatives of the part of Rachel in Halévy's masterpiece, 'La Juive,' namely, the original delineator, Mdle. Falcon, at the Paris Grand Opéra-house, and Madame Viardot-Garcia, in the Italian adaptation at Covent Garden. There has been but one grand creation of Eléazar, that by M. Duprez, although the German tenors, Herr Sontheim, of Stuttgart, and Herr Wachtel, of Vienna and Berlin, have been the nearest in point of vocal and dramatic ability to the famed French artist. Fraülein Sternberg, who enacted Irène, in the French version at the Lyrique, of Herr Wagner's 'Rienzi,' essayed Rachel, on the 16th inst., in Paris, at the Grand Opéra, and physically and dramatically satisfied the audience, but was not so fortunate in the display of her vocal powers, succeeding better in tender and pathetic passages rather than in the exciting situations, her organ being weak in the upper notes. The lady is, however, to take the part of Jeanne d'Arc, in the new opera by M. Mermet. M. Offenbach has received from M. Gounod two acts of the score of the 'Jeanne d'Arc,' by M. Jules Barbier, to be produced at the Gaiety.

THE blacksmith's forge at Gretna Green formed the subject of a ballet at the Haymarket Theatre in 1785, the music by Dr. Samuel Arnold, the composer of four oratorios, forty-seven operas, and innumerable other works, but who is better known as the early editor of Handel's works. MM. Nutter and Mérande have taken Gretna Green as the subject of a ballet at the Grand Opéra-house in Paris, and present the blacksmith, Toby, as a drunken man, who opposes the union of Williams, the hunter, with his daughter Pretty, but who, in disguise, contrives to make their father unite them. A Duke, a Sir Edward, and a Miss Angelica, are mixed up in the imbroglio, and there is a *fiat* at the Union Hotel, where the runaway brides and bridegrooms put up. The music, by M. Guiraud, is much praised, and the chorographic achievements of Mdle. Beaugrand, Mdle. E.



Fiore, Mdle. Palmier, and M. Berthier (the Blacksmith), are pronounced to be great. The Highlanders' *divertissement* is the main attraction of the *corps de ballet*.

THE Paris papers state that the Mozart Association of Salzburg proposes to have a concert in London in aid of the charitable objects of the Society, with the promised aid of Madame Adelina Patti.

SIGNOR MARINI, the famed Italian basso, is no more. He died at Milan, on the 29th ult. He was born in Bergamo, in 1815. He first appeared here in 1847, at the Royal Italian Opera: his Marcel, Kertran, &c., were remarkable performances. His last season in London was at Drury Lane, in 1859. The death of another celebrated bass singer, Herr Schmidt, of Vienna, is announced. He sang also at Covent Garden. The report of the decease of Signor Fioravanti, the basso-buffo of Cairo, is contradicted; it was his wife who died.

FROM Genoa we hear of the triumph of Signor Luigi Venzani, in his new two-act opera, at the Teatro Sivori, 'La Notte degli Schiafi' ('The Night of Blows'). Goethe's 'Jery und Boetly' has been again set—this time by Frau Ingeburge von Bronsart, who has produced the score at the Grand Ducal Theatre in Weimar recently, with very great success.

IN Vienna there have been two festival concerts: one in honour of Schubert, on the 4th inst., and the other of Beethoven, on the 11th inst. The Symphony in B minor, a prologue, two marches, litanies, and songs, with Mdle. Ehn as *prima donna*, were selected from the *répertoire* of the former composer; and the Ninth Symphony, the 'Leonora' Overture, No. 3, the 'Adelaide' love-song, given by the tenor, Herr Walter, and the 'Hope' *scena* from 'Fidelio,' by Madame Wilt (Signora Vilda), from that of Beethoven. Fräulein Friedrich Materna was the contralto, and Herr Krause the basso. The conductors were Herren Kremser and Dessoff.

At the Leipzig Musical Congress a petition to the Government was agreed to for the establishment, in some central city of Germany, of a Musical University, on the same basis as the philosophical and scientific universities.

MYN HEER DE HEER NICOLAÏ has produced, at the last concert of the Polyhymnia Society, at the Hague, a new oratorio, 'Boniface,' in the presence of the royal family, &c. The work was a great success.

## DRAMA

### THE WEEK.

PRINCESS.—'Les Idées de Madame Aubray,' Comédie en Quatre Actes. Par Alexandre Dumas fils.  
OLYMPIC.—'The New Magdalen,' a Dramatic Story, in a Prologue and Three Acts. By Wilkie Collins.

A NOTEWORTHY similarity of idea and treatment is exhibited in the two pieces which constitute, so far as London is concerned, the novelties of the week. Both plays deal with the rehabilitation of fallen womanhood, and both preach with warmth the lesson of forgiveness. In the manner, however, in which the lesson is conveyed, the force of opposite theories of art is demonstrated. In the English play the lesson is stern and uncompromising; slight difficulties and impediments are swept away, and the erring woman meets with unconditional pardon. So plenary, indeed, is the indulgence accorded her, that the mind, under the influence of the story, cannot, without effort, return to its first convictions, or grasp the truth that, after all, it is better never to have sinned than to have sinned and been penitent. In the French play, on the contrary, all is tentative. Pardon is reluctantly accorded to a woman whose offence has been the slightest conceivable, and whose sub-

sequent life has been, in all respects, exemplary. A further illustration of the difference between English and French schools of art is, that while in 'The New Magdalen' everything is sacrificed to action and dramatic situation, in 'Les Idées de Madame Aubray' action is wholly, and dramatic situation partly, subordinated to development of idea.

The moral beauty of the lesson taught in 'Les Idées de Madame Aubray,' though it has often been sneered at, cannot be denied. Those who contest the value of a play which is scarcely more than an amplification of Christian teaching, are driven to find fault with a portion of the treatment, or to question the fitness of the teacher for the office he has assumed. The real difficulty in the way of M. Dumas is that he has tried to reconcile two things wholly antagonistic—social practices and codes which result from a highly artificial construction of society, and a moral law, or, at least, a precept, which, if carried out, would be subversive of the society to which it is offered. The tendency of the world to dispute the worth of M. Dumas' interpretation of Christian teaching is easily explicable. There is something startling, and almost offensive, in the notion of a man giving forth as sister works a play in which men are taught to stoop and rescue from the mire a fallen woman, and one which sentimentalizes and exalts a system of life recognized by modern thought as one of the most lamentable results of the defective state of our social laws. Though natural, however, this is scarcely just. The *idées* of Madame Aubray are defensible at every point, and it is scarcely too much to say that the woman who, under the conditions, fails to act as she acted, comes short of the Divine teaching the play is intended to illustrate. There is no need to enter further upon a story which was, at its first appearance, the subject of acrimonious attack and uncompromising defence. The lesson of forgiveness, which pervades and suffuses the play during its entire progress, is admirably brought out by the acting.

In the performance of Monday night the palm of the interpretation belonged to Madame Arnould-Plessy. In saying this there is no detractor from the merits of the admirable artist associated with her. The character of *Jeannine* offers little opportunity for an actress. All that can be done with it—more, indeed, than seems at first sight possible—is accomplished by Mdle. Desclée. It is, however, wholly in a monotone, and the effects and variations imparted to it are due to the genius of the artist. Very striking are many of these. The cry of gratification with which the woman hears that occupation is to be given her by her newly-found protector, and that the path leading her back to the rights of womanhood is open, is a beautiful touch. *Jeannine's* manner of receiving the proposals of her lover, her delivery of the false and shameful avowal which, by separating her for ever from the one love of her life, is to repay the debt of obligation she has incurred, and her manner of hearing the avowal of Camille, that, knowing her past life, he still solicits her love, are two or three instances among many of truly admirable art. But the character is overshadowed by that of Madame Aubray, the interpretation of which is superb. The conflict in the woman's mind between her love for her son and her respect

for the opinions with which her life has been bound up on the one hand, and the class influences from which she had vainly supposed she had freed herself, but which were, in fact, less fetters than invisible walls, of which she was unconscious until in her first attempt at escape she beat against them, is thoroughly interesting. Every varying aspect of this conflict was finely expressed by Madame Arnould-Plessy, whose bearing and expression constituted a complete study of dramatic art. The passion of relenting in the crowning scene was worthy of all that had gone before. The sight of M. Ravel is so associated with the idea of saucy tirade, sly innuendo, and direct assault upon morality, that the notion of recognizing in him a firm friend of virtue is difficult to entertain. Colley Cibber, in one of the best-known passages of his delightful 'Recollections,' tells how in a drama Sandford, who had for years played the villain, was assigned the part of an honest man. In his verbose, but entertaining way, the inimitable chronicler says:—

"The pit, after they had sat three or four acts in a quiet expectation that the well-dissembled honesty of Sandford (for such, of course, they concluded it) would soon be discovered, or, at least, from its security, involve the actors in the play in some surprising distress or confusion, which might raise and animate the scenes to come; when, at last, finding no such matter, but that the catastrophe had taken quite another turn, and that Sandford was really an honest man to the end of the play,—they fairly damned it, as if the author had imposed upon them the most frontless or incredible absurdity."

Some such feeling is undoubtedly supplied when M. Ravel advocates the cause of virtue and morality. Apart from the almost irresistible conviction that the whole utterance is cynical, the delight of the audience in a really admirable and sustained piece of acting is, however, extreme. Madame Hébert was once more agreeable, fresh, and natural as an *ingénue*.

If 'The New Magdalen' of Mr. Wilkie Collins is less artistic, less complete in development, and less moral than the 'Idées de Madame Aubray,' it is more varied in interest and more exciting in story. Like most English dramatists who know their audiences, Mr. Collins has put too much into his work. This process offers little difficulty at the outset. As the action progresses, however, obstacles multiply, until, in the end, they become insurmountable. Hence, putting on one side the prologue, which stands apart from the following action, the story declines in probability with each succeeding act. In construction, the whole is excellent. The manner in which, without interfering with the value of what follows, the interest is brought, at the close of the first act, to a climax, is exceedingly ingenious, and the situation then gained is genuinely dramatic. When, however, the final act is reached, the disentanglement of the threads, and their union in the required knot, has less of art than artifice. The task which the dramatist has set himself is, in fact, beyond accomplishment. Within the space of one short act the heroine has to unlive an entire life, to make atonement for a series of cruel wrongs, to conquer her own nature, to separate herself from her friends, whose gravest censure she has incurred, win them again into forgiveness, quarrel with and discard the man she loves, and accept and learn to love

another. A bold struggle to accomplish the impossible has been made by the writer, with the only result that could be expected. Poetical justice is satisfied, but at a heavy cost.

The heroine of 'The New Magdalen' is one Mercy Merrick, an outcast, whose past life stands in the way of her reform and restoration. For her there is no hope of winning, by sacrifice and penitence, the respect she covets. While acting as hospital nurse, in the war between France and Germany, a woman of her own age is shot by a chance bullet, and left for dead. The circumstances are such, that Mercy can with little danger leave behind her her own soiled and smurched identity, and assume the name and life, so to speak, of the innocent victim of the war. She does this. Fortified by the possession of the papers of the dead, she presents herself in London as Grace Roseberry, is welcomed by those on whom the name she bears gives her a claim, and commences to lead a life exemplary in all respects. When fear of detection has passed from her mind, when she has gained the love and affection of those around her, and when she is about to marry a young officer of good family, the woman she personates appears to claim her rights. A German surgeon has seen some signs of life in the abandoned body, and has, by means of an operation, restored animation. After months in hospital, the real Grace Roseberry returns to England, to find her rival's position unassailable. Her assertions are treated as ridiculous, and she is in danger of being confined in a lunatic asylum for life. At the last moment Mercy relents, avows all, restores to the wronged woman her name and position, and prepares to retire to the refuge from which she had so often issued to meet defeat. This she is not permitted to do. Her friends love her too well to part with her, and her offence is forgiven. The man she has loved is false, but he is conveniently shown to be worthless, and a better partner for our Magdalen is found in a young clergyman, who through her life has been a redeeming influence, potent, if remote.

There is little in the story itself that goes beyond the probable in art. In the treatment, however, there are grave defects, due chiefly to the manner in which the action is wound up. Horace Holmcroft, to whom Mercy is betrothed, appears as a generous, good-hearted fellow through three acts, but develops into a good-for-nothing at the moment when it is necessary to dispense with him. In like manner Grace, who is a pleasant sympathetic woman in the prologue, hardens into a fiend in the concluding act. The language, in the attempt to obtain antithesis, becomes singularly strained and artificial. Worst fault of all, the forgiveness accorded to the sinner develops into absolute apotheosis. She is hailed by the clergyman, who, lover as he is, cannot divest himself of his character as an angel of light, and is told that the earthly joys accorded her are but a foretaste of those awaiting her in Paradise. Mercy Merrick is a penitent woman, it is true; but a lifetime of sustained repentance is needed to make amends for the life she has led, and not one spasm of virtue, however fierce. The preference awarded her over the representative of virtue, Grace Roseberry, is dangerous from the point of true morality as apart from any mere conventional standard. It is all very well to preach that a penitent

woman may be reclaimed, and may force all God-fearing people to acknowledge the worth of her character,—it is a more serious thing to hold before the young the idea that absolute purity and highest grace are the result rather of a fall into the gutter and a subsequent ablation than a course of consistent rectitude. In moral, the French play is higher. It shows a woman who has sinned less than the New Magdalen obtaining a pardon, but the act of those who grant it is exceptional, and is regarded as such by the society in which they move. In 'The New Magdalen' the past crime seems scarcely more than the foil without which the value of the gem could not easily have been told.

In spite of these defects the play is a genuine dramatic success, and may compare in interest and in construction with most modern work. Had the author left the marriage of the clergyman and the penitent a thing to be guessed by the audience, he would have removed from the play one of its most serious blemishes.

The acting was good in the principal characters. Miss Cavendish gave an able interpretation of the part of Mercy Merrick, presenting with full effect the struggle between conscience and interest in the closing scenes, and blending, with signal effect, tenderness and pathos with passion. Miss Ernstone was containedly powerful in the unpleasant part of her rival. Mr. Archer was good as the Clergyman, except when, towards the close, he became over-declamatory. The mounting was effective, and the piece, on its first production, was a complete success.

#### Dramatic Gossip.

M. BRASSEUR writes to one of our contributors as follows:—"Je dois commencer mes représentations à Princess's Theatre le 9 Juin, et figurez-vous, cher monsieur, voilà ce qui arrive. Je devais commencer par 'La Beauté du Diable,' pièce dans laquelle j'ai 14 rôles de différents caractères. Cette pièce depuis sa création a toujours obtenue partout un très grand succès. La mère peut y conduire sa fille. Et bien. La censure de votre pays, plein de Liberté, défend cette pièce. Pourquoi? Je me le demande. A côté de cela on permet 'Tricoc et Cacolet!'"

The engagement of Madame Ristori at Drury Lane Theatre commences on June the 11th, when the *tragédienne* will appear as Marie Antoinette. She will subsequently, it is announced, play Renata di Francia, in a play entitled 'La Notte di S. Bartolomeo.'

It is stated that Mr. John Knowles, who has for so many years been the proprietor of the Manchester Theatre Royal, is about to retire from the active management of the theatre, which will be let on lease. The new Queen's Theatre is to be transferred to a Limited Company, the late lessee, Mr. Henry, undertaking the direction.

In honour of the second centenary of Molière, strangely neglected by the Comédie Française, M. Ballande, director of the Matinées Littéraires, has given a series of representations of the works of the great dramatist, together with a play by M. Plinckon, entitled 'La Mort de Molière.' The drama, which has little special merit, presents the death-bed of Molière, to which he was removed when seized with illness, during a performance of 'Le Malade Imaginaire.' The dying poet is surrounded by his friends, his family, and two Sisters of Mercy, whose presence may be assumed to indicate that the severity of the Church towards the player had been relaxed. M. Dumaine played Molière.

M. HUMBERT has commenced, in Paris, a process against Mdlle. Desclauzas, for refusing to fulfil her

contract and play, in London, the part of Mdlle. Lange, in 'La Fille de Madame Angot.'

'LE TESTAMENT DE CÉSAR GIRODOT' of M. Belot has been appropriated by the Comédie Française, and will shortly be presented, by MM. Talbot, Barré, Prud'hon, Coquelin cadet, Madame Jouassain, and Mdlle. Lloyd. This is a signal honour for the not very scrupulous author of 'La Drame de la Rue de la Paix' and 'La Femme de Feu.'

A THREE-ACT vaudeville of MM. Grangé and Lambert-Thiboust has been produced at the Théâtre Déjazet, with the title of 'La Demoiselle de Nanterre.' It is a cleverish caricature of manners, somewhat in the vein of MM. Meilhac and Halévy. 'Mon Cousin Victoire,' by MM. Vazeille and Georges Rose, has also been given.

'LE CLIENT DE CAMPAGNAC' is the title of a bright little piece by M. Georges Petit, which, with M. Paul Clèves in the principal character, has obtained a success at the Théâtre de la Renaissance. Campagnac, a young physician, beset with duns, has the good fortune to save from an accident the Baron de Saint-Alban. The only reward he asks is for the Baron to acknowledge himself his client. The Baron is complaisant, and the reputation of the possession of an aristocratic client is sufficient to silence the clamorous creditors of Campagnac, and place the young surgeon on the high road of fortune.

FOUR new comedies, all in one act, have been given at the Théâtre des Folies Marigny, the most important being 'Le Peché de Mon Oncle' of M. Miral. 'L'Île du Sacré Vallon' is a classical trifling of M. Marc Leprévost.

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#### ANTIQUARIAN NOTES

"Wappen'd Widow."—Among Mr. Howard Staunton's many stimulating suggestions for the emendation of Shakspeare's text, he naturally has some weak ones; and I think that among this class must be reckoned his "woe-pin'd" for "wappen'd" widow ('Timon of Athens,' iv. 3). Not only has this "woe-pin'd" two accents or stresses, which are a fault in metre, but Early English also shows us the base of the word "wappen'd" in a sense that exactly suits this passage. The distinctive mark of the sorrowing widow is her "weeds." Of such a one Shakspeare speaks here. Now just as the A. Sax. *wead* means merely "garment, clothing," so the Early English *wappen* means to "wrap up, clothe," the Scotch "*hap*," Early English *happen*. As too a modern poet might now describe a mourner or a time as "clad with sorrow," so too the older word refuses not the metaphor, but is used of Christ's body on the cross—

Mary, modyr, com and se  
thi son is naylyd on a tre (*burden*).  
His body is wappend all in wo,  
Hand and fot he may not go;  
Thi son, lady, that thou lovest soo,  
Nakyd is naylyd upon a tree.

(*Songs and Carols*, Percy Soc., ed. T. Wright, p. 33, l. 10.) Shakspeare's *wappen'd* has, of course, the double meaning of the original from which it is derived, just as the phrase, "a shrouded culprit," would mean one both clad and doomed, walking to his death in the shroud that will "shroud" or cover his corpse. Compare Shakspeare's use of the word in 'Othello,' iv. 3:—

Des. If I do die before prythee shroud me  
In one of thase same Sheetes.

Your readers should never give up a Shakspeare or any other word without first looking for it in Dr. Stratmann's excellent 'Dictionary of the Old English Language,'—a language almost unknown to "educated" Englishmen of the present day. There they will see a reference to the passage above, and many others, in the *terra incognita* of Early English Literature. F. J. FURNIVALL.

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